

The ART Quarterly



Volume 19

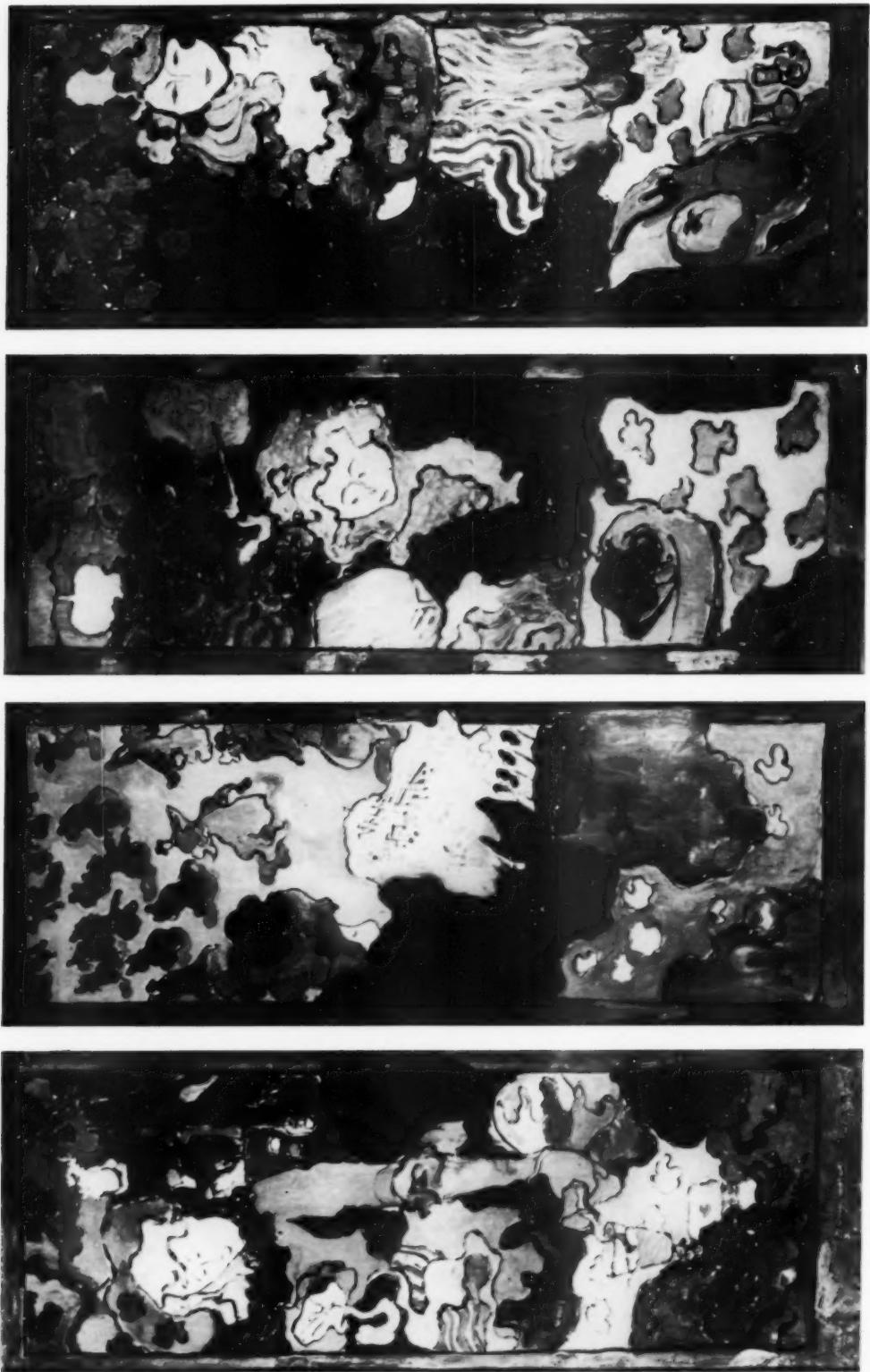
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The ART Quarterly

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AND PAUL L. GRIGAUT

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On cover: JOOS VAN CLEVE, *St. John on Patmos (ca. 1525)*

The University of Michigan Museum of Art

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Fig. 1. ANDREA DEL VERROCCHIO, *Judith* (detail)
The Detroit Institute of Arts

BERTOLDO AND VERROCCHIO: TWO FIFTEENTH CENTURY FLORENTINE BRONZES

By E. P. RICHARDSON

BERTOLDO occupied a key position in Italian sculpture as the link between Donatello and Michelangelo. He was the assistant who finished and cast in bronze the pulpits of San Lorenzo when Donatello was too old to do the heavy labor of bronze casting (the cornice of the pulpit on the right is very clearly in Bertoldo's style) and Donatello left his artistic properties to him. In his old age, as the teacher of Michelangelo, he left his claw mark on the young lion.

Vasari tells us what the Florentine studio tradition preserved of his reputation. He mentions Bertoldo in his lives of Donatello, Torrigiano and Michelangelo; in the last he says, for example:

At this time [i.e., in Michelangelo's youth] Lorenzo de' Medici kept Bertoldo the sculptor in his garden on the piazza of San Marco, not so much as the custodian of the numerous collections of beautiful antiquities there, as because he wished to create a school of great painters and sculptors with Bertoldo as the head, who had been a pupil of Donato. Although old and unable to work, he was a master of skill and repute, having diligently finished Donato's pulpits and cast many bronze reliefs of battles and other small things, so that no one then in Florence could surpass him in such things.

Yet if one looks for the works of this artist, who was famous for his small bronzes, one finds only three documented pieces: the *Battle of the Horsemen*, from Lorenzo de' Medici's collection, now in the Bargello (Fig. 4); the signed *Pegasus and Bellerophon* in Vienna; and the signed medal of the *Sultan Mahomet II*. A small number of statuettes, a few plaquettes and medals, have been added by attribution on grounds of style.

From this small group of works there emerges, however, the impression of an artist of great originality and character. He is marked by (1) a mastery of the human body in free, expressive movement (he was not Michelangelo's teacher for nothing); (2) a preference for subjects drawn from the poetic legends of antiquity (even the reverse of the medal of Mahomet II shows his

hero as a Roman victor enjoying his triumph) rather than the Christian subjects to which sculptors on the monumental scale were still confined; (3) a taste for complex poses, as intricate as the sculptural *contrapposto* of Michelangelo but more naturalistic, as one would expect of a fifteenth century artist; (4) a highly idiosyncratic tone of feeling. His figures are tough, moody, dangerous, like the angry Herakles; or rapt, as Orpheus by music, or filled with pathos.

I venture to propose as one more sculpture which shows these characteristics a bronze representing *Jason Resting after Slaying the Dragon Guarding the Golden Fleece* (Fig. 2). It is apparently a unique bronze. Where the metal shows through the patina, the bronze shows the same light, brassy color as the *St. Christopher* by Bellano in Judge Untermyer's Collection, and the figure was formerly attributed to Bellano. Yet this attribution is clearly not correct.

Bode (whose authority is often challenged today but who is nevertheless one of the few experts on Italian sculpture to have studied Bertoldo) has given us a succinct description of Bertoldo's style:

The sharply defined anatomy of the figures is very noticeable: the bony structure of the body, especially of the chest and ribs, is very prominent, whereas the lower parts appear drawn in; the thorax is invariably wider than the hips—more or less so according to the action—and the muscles of the neck are strongly emphasized. The extremities are small, the head square and usually prominent at the back, the mouth small, shapely, the nose aquiline, small almondshaped eyes set wide apart, small ears set abnormally far back—all these features are typical. The hair is treated in broad waves, the beard curly and usually short and square.¹

If this does not describe all the works attributed to Bertoldo, it is an acute description of his manner in the *Battle of the Horsemen*—and it might have been written especially to characterize the Detroit *Jason*; with the difference that the *Battle* has been carefully polished and worked over with the graver while the *Jason* is in many parts left rough from the casting mold.

There are certain other traits of Bertoldo's style apparent in the *Battle*, not mentioned by Bode, which appear in the Detroit statuette. There is a curious gesture of the head and neck—the head out-thrust, the square chin pushed belligerently out and up—which is most characteristic. (Figs 3, 4). (Another instance is the famous *Wild Man on Horseback* in Modena). There is curious accent upon the sharpness of the shinbone, which is even marked by a kind of sharply raised ridge in some of the battling figures. The legs are often spread widely apart, in a manner which shows the sculptor was accustomed to working in



Fig. 2. BERTOLDO DI GIOVANNI, *Jason Resting after Slaying the Dragon
Guarding the Golden Fleece*

The Detroit Institute of Arts



Fig. 3. Detail of Figure 2



Fig. 4. BERTOLDO DI GIOVANNI, *The Battle of the Horsmen* (detail)
Florence, Museo Nazionale

bronze rather than in stone, where weight must be considered. These striding, or running, or sprawling stances of the legs are notable also in Bertoldo's figures upon the cornice on the right hand pulpit in San Lorenzo.

Bertoldo's idiom of the human figure, both in the documented works and in the attributed and generally accepted figures, is strange and striking; it becomes very interesting, as well as personal, as one grows familiar with it. It is unmistakable, I believe, in the Detroit *Jason*.

I have called this a *Jason*. When acquired the statuette bore the title of a *Theseus*,² although certainly it has nothing to do with the king of Athens or with the Minotaur. The stories of classical mythology were treated very freely by fifteenth century artists. Methods of representing these tales had not yet become crystallized; the artist's imagination could still play with them quite freely, wrapping them fancifully in all manner of contrived elaborations, since forms and details had to be invented rather than imitated from ancient prototypes. It is not always easy to recognize the classical myth beneath this free play of invention. Yet of the few legends in which a dragon figures, the most appropriate to identify our figure is, I believe, Jason resting after killing the dragon that guarded the golden fleece.

If this is correct, the connection is interesting. Jason is by no means a common subject. The *Argonautica* of Apollonius of Rhodes was, however, translated from the Greek by Marsilio Ficino, the scholar and philosopher who was a member of Cosimo de' Medici's household. His translation was finished sometime between 1458 and 1462.³ It was never printed and the manuscript has been lost. Yet it must have made the story of Jason familiar to the Medici circle. There is a drawing of Jason and Medea in the Florentine Picture-Chronicle and there is an Otto print based upon it in the British Museum.⁴ If the subject of our statuette is truly Jason, there is strong reason to look in the Medici circle for its author, for it is extremely improbable that the Jason legend would be treated by a fifteenth century sculptor outside that circle. The subject would point, therefore, either to Verrocchio or Bertoldo; and of these two, there is no question which is the probable author.

* * *

Vasari says that when Verrocchio gave up the goldsmith's craft for sculpture, he "began by casting some little bronze figures which were much admired." Although Vasari's life of Verrocchio is not notably accurate, this is the kind of statement that rouses curiosity. If a historian seventy-five years later reported

it as fact, there must either have been small bronze figures then known as Verrocchio's work, or a studio tradition, to support the assertion.

If one examines the early works of Verrocchio, whether documented or otherwise dated, one is surprised to find them all non-figurative. They are: (1) the inlaid marble gravestone in San Lorenzo of Cosimo de' Medici, *Pater Patriae* (d. 1464); (2) the marble fountain in the old sacristy of San Lorenzo bearing the device of Piero de' Medici, son of Cosimo, who died in 1468; (3) the bronze candlestick for the Palazzo della Signoria (now in the Rijksmuseum, Amsterdam), dated *May June 1468* on its base; (4) the copper ball and cross on top of the lantern of the Duomo in Florence, ordered in September 1468, and put into position by June 1471; (5) the tomb of Piero de' Medici and his brother Giovanni, of porphyry and bronze, in the new sacristy of San Lorenzo, dated in its lapidary inscription 1472. Except for the masks of harpies on the bowl of the fountain (Fig. 7), no human forms appear in any of these works.

Yet Verrocchio was certainly known in the 1460's as an expert in metal work, for before receiving the commission for the ball and cross of the cathedral he was one of three men called in to fix the value of the bronze support beneath it, which had been cast in 1467 by Giovanni di Bartolo and the goldsmith Bartolommeo Fruosino. And in 1467 he also received the commission for a monumental human figure sculpture, the group of *Christ and the Incredulity of St. Thomas* for Or San Michele (although the casting was done later, between 1470 and 1483).

Where then are his early works in bronze? and especially his early figure sculptures?

I believe that one of these can be recognized in the small bronze *Judith* in Detroit, which, although of remarkable quality, has been the subject of very little discussion (Fig. 5). Exhibited at the Burlington Fine Arts Exhibition in 1874, it came on the art market in the middle 1930's and was attributed then by Planiscig and Valentiner to Antonio Pollaiuolo.⁵ The attribution was never altogether convincing but no other name was offered, except by Erich Steingräber,⁶ who proposed the name of a goldsmith and minor follower of Pollaiuolo, Antonio Salvi. This is hardly an enlightening attribution, for whatever else one may say of the bronze, it is the work of a major talent.

After re-studying the matter in 1956, I changed the attribution to Verrocchio. The marks of Verrocchio's style seem to me very plain, although a little cruder than we are accustomed to; although this would perhaps be natural enough if the *Judith* is, as I believe, an early work.



Fig. 6. ANDREA DEL VERROCCHIO, *David*
Florence, Museo Nazionale



Fig. 5. ANDREA DEL VERROCCHIO, *Judith*
The Detroit Institute of Arts



Fig. 8. *Judith with the Head of Holofernes* (Italian, ca. 1470-1480)
The Art Institute of Chicago



Fig. 7. ANDREA DEL VERROCCHIO, *Harpy Mask on the Marble Fountain*
Florence, San Lorenzo, Old Sacristy

(1) It is a draped figure, which is characteristic of Verrocchio, whereas Pollaiuolo's statuettes are all nude. Nothing separates it more clearly from Pollaiuolo's art than the remarkable drapery. It can be compared with a drawing of a *Youth Brandishing a Cutlass* by Antonio Pollaiuolo in the Pass collection, Royal Institution of Cornwall, Truro, which likewise represents a figure holding a lifted sword, just as does *Judith*. Although this *Youth* is clothed, the tights and close-fitted jacket are like a skin; the artist was not interested in drapery. Even the *Apollo and Daphne* (London, National Gallery) for all its wonderful energy of line in the figures, shows a singular lack of interest in the drapery, either for linear movement or expression, while the face and hair of Daphne do not in any way suggest the Detroit *Judith*.

(2) The vigorous, easy, relaxed swing of the whole body, with the weight poised on one foot, the other merely steadyng the body above in its position, is characteristic of Verrocchio's *Risen Christ* from Carreggi, his *David* (Figs. 6, 10), his *Christ and St. Thomas*, his little *putto* in Houston. No one who has studied the naturalism with which Verrocchio represented the twist of an ankle bearing weight, in such a position, will fail to recognize the same anatomical knowledge and naturalism in the Detroit *Judith*.

(3) The long, thin neck; the meagre chest; the large, bony, rather awkward hands (Fig. 5, 6, 9) and feet are typical of Verrocchio's naturalistic idiom of the human form.

(4) So also is the face (Fig. 1), which bears a striking resemblance to the faces of harpies on the marble fountain (Fig. 7); and, in his later work, to the angel figure of *Faith* in the Forteguerri monument, made famous by Kennedy's beautiful detail photograph.'

I believe there may be also more than a fortuitous resemblance between this *Judith* and the Otto print of *Judith with the Head of Holofernes* (Fig. 8) by a Florentine engraver in the "Fine Manner," who was at work about the same time (1465-80) as Verrocchio. Hind suggests that the engraved *Judith* goes back to two or three drawings by Maso Finiguerra in the *Picture Chronicle* in the British Museum; but he also suggests that some of the Otto prints may go back to works of art in the Medici collection. It seems to me that, in spite of obvious differences in detail, the engraving and the Detroit bronze are related to each other. The print would offer evidence that the bronze was well known in its day, and it is tempting to think that the bronze *Judith*, like the bronze *David* (companion symbols of liberty to the Florentine mind),⁴ might both have once belonged to the great Medici collection.

Certainly we have in the Detroit *Judith* a figure which in its vitality and intelligence, its naturalism, its lively yet relaxed expression, and in the fluttering poetry of its drapery, is both characteristic of and worthy of Verrocchio's vigorous and experimental art.

¹ William Bode, *Florentine Sculptors of the Renaissance*, 2nd ed., revised by F. L. Rudston Brown, London, 1928, pp. 182-183.

² In the Koblak Collection, New York City. The bronze has unfortunately lost its old patina. When acquired by Detroit it was covered by a layer of dark brown paint. In 1956 corrosion appeared in this paint, which was removed by Mr. Joseph Ternbach. The present surface is simply the metal treated with a little wax.

³ John Goldsmith Phillips, *Early Florentine Designers and Engravers*, p. 48.

⁴ Phillips, *op. cit.*, pls. 92 and 93.

⁵ Planiscig in an expertise; Valentiner in *Art News* for 1937 and in his catalogue of the Detroit exhibition of *Italian Sculpture*, 1938, no. 52.

⁶ *Mitteilungen des Kunsthistorischen Institutes in Florenz*, VII (August, 1955), 97, no. 17.

⁷ Clarence Kennedy, *Studies in the History and Criticism of Sculpture*, vol. VII, *The Unfinished Monument by Andrea Verrocchio to the Cardinal Niccolo Forteguerri at Pistoia*.

⁸ Cf. H. Kaufman, *Donatello*, 1937, p. 167.



Fig. 9. Detail of Figure 5
(Note that thumb has been broken and incorrectly replaced)



Fig. 10. Detail of Figure 6



Fig. 1. GILBERT STUART, *William Ralph Cartwright*
(formerly attr. to Gainsborough)
Aynho Park Collection



Fig. 2. GILBERT STUART, *John Guillermard*
(formerly attr. to Sir William Beechey)
Edinburgh, National Portrait Gallery

A HIDDEN TREASURE IN BRITAIN

By CHARLES MERRILL MOUNT

GILBERT STUART worked a decade in London, passed five years more in Irish obscurity, then left for America. All that transpired 180 years ago, and ever since American collectors greedily have transported the products of these few years across the Atlantic. Despite such evident limitations there lingers on in Britain, unknown and unrecognized, a legacy of Gilbert Stuart portraits. Hidden behind names borrowed from artists better known inside Britain, they have clung to native soil. A strange experience thus awaits the American who passes time in England. He finds himself greeting like old friends pictures which, though familiar in every touch, carry the alien names of Beechey, Romney, Wright of Derby, Gainsborough or Reynolds. The warm flush of recognition he experiences, such as arises only from things grown familiar since childhood, assures him that he is correct; the further fascination is to see to what inappropriate names these works have wandered. Rarely have so many swans been suckled by pigs, goats and donkeys.

Stuart's ways with the brush are so individual it is bizarre to find him confused with other painters. Like Gainsborough he prided himself on his unfailing ability to catch a likeness. A great difference lay in the fact that Gainsborough did not, like Stuart, especially adapt all his ideas and methods to this one end. Whereas a portrait painter normally does what he can to equalize the proportions of his sitters' features by judicious use of light or position, Stuart remained of a defiant mind. Commonly he singled out the very characteristics others hid, almost invariably turning his sitter so that the full outline of the nose is visible.¹

In his turn Stuart gave compensation by technical means uniquely his own.² By subordinating every part of the face to the eyes, he softened and made graceful the appearance of his sitters. This entailed a strict reservation of values in which the eyes acted as the strongest accent—frequently the *only* accent. The mouth therefore can be given only a secondary role in the value scale. No matter how well characterized in shape, neither its lights nor shadows are permitted the strength they would have in life. Such arbitrary lighting robs Stuart's pictures of much of the force they otherwise would possess, for his

sense of character and grasp of personal expression were remarkable in an age that did not cultivate such qualities in its portraits.

Stuart's self-imposed limitations were not the only hostages he gave fortune, for none of the variability of approach so necessary to the greatest of portraitists existed in his artistic nature. Throughout a long career he posed and modeled his subjects with appalling repetition. Most of his compositions seem derived from those of his more fashionable London rival George Romney, for whom he expressed great admiration. Learned in England, they persisted throughout fifty years of active career, becoming more exaggerated with the passage of time. His *sense of form*, that critical phenomenon on which great portraitists frequently separate from those merely good, always was excellent, improving through the years until his last portraits are vastly more intricately and knowingly rounded than those done earlier. The reverse side of this singular merit was that Stuart had not the ability to paint one picture for its contour, another as an exercise in flat pattern, and a third for massive modeling, so characteristic of Titian, Hals, Rubens, or his contemporaries like Reynolds and Lawrence, not to mention later portraitists of fashionable genius like Sargent and Orpen. Stuart's pictures thus have about them an unfailing familiarity that arises from their similarity.

Equally distinctive is his craftsmanship, for as a technician he stood in a category by himself. Stuart's pigment has about it a sense of falling with inevitability; there is a certain perfection about the placing of each stroke. A slight edginess on the robes of John Jay³ is the only approach to carelessness ever noted in his work. At all times he was a gently assured executant; his paint is delightful to see and follow in its gentle motions upon the canvas; his pictures are finished always to the same degree, never are labored nor re-worked. Obviously they are the products of a man whose every touch counted, but whose every touch was considered in advance and perfectly contrived. Even the delightful freedom found in his brushing, the pasty quality found in his whites, is planned rather than achieved by accident.⁴ And throughout an immense *oeuvre* he maintained his standard and his identity so well it is no poetic license to say that he is as easily recognized by a button as a nose.

Stuart's sudden departure from London in 1788 due to enormous debts is well known.⁵ With the man removed from that scene his name shortly vanished too. In the twilight of the eighteenth century and the growing wonder of the nineteenth memory of his meteoric career disappeared. Well into the Victorian era, when a new generation doubly removed from that Stuart had

served tried to recognize the authors of their grandparents' portraits, they had only the well-known English names to choose among.

Making it more confusing was the fact that Stuart's pictures were not signed. At that time, in that place, it was not the custom. A few Gainsboroughs bear the name of their painter, unobtrusively written upon a piece of paper or across the earth in a formal copper-plate hand. To find that of Romney, Reynolds or Lawrence is a challenge to the scholar. When questioned later in Boston, Stuart replied, "My mark is all over them," a belief in which it must be admitted he was correct. Even so, Stuarts have proved an embarrassment to well-meaning authorities. His full-length portrait of Mr. Grant was exhibited in 1878 at the Royal Academy attributed to Gainsborough before it was recognized as a Stuart. At a later date the "Reynolds" portrait of Caleb Whitefoord was proved by an old engraving to be his. The portrait of Mrs. Siddons given the London National Portrait Gallery as from the brush of Sir William Beechey will be mentioned further on; Romney has shared in the attributions, as the portrait of Edward Parker⁴ bears witness. Nor must one forget the group of the Percy children that the Duke of Northumberland thirty years ago assured W. T. Whitley was by Hoppner, but which subsequently proved to be the Stuart for which Whitley, armed with eighteenth century newspaper cuttings, had been searching.

It was early in his career, probably while he still resided in the Newman Street house of his teacher Benjamin West, that Gilbert Stuart painted the portrait of *William Ralph Cartwright* (Fig. 1), still in the possession of the Cartwright family at Aynho Park. Attributed to Gainsborough but not accepted for the lists of that artist's works published in two catalogues by Ellis K. Waterhouse,⁵ the picture is a Stuart with all the personal habits for which he is noted. His arrangement of highlights on forehead and nose tip, the pasty whites carefully indulged on the collar, and his typical buttons made by twin loops of highlighting on a half-tone base, are each as much evidence of his authorship as is the crisp coloring of the flesh and restriction of values. Were further proof needed it would be found on the stairway of the same house where hangs a group of five *Cartwright Children* (Fig. 3) painted by Stuart's teacher Benjamin West. The proximity of such an ambitious work by his master, demonstrating the definite patronage of West by the Cartwrights, is sufficient to indicate the very path by which Stuart received his portrait order.⁶

Joseph Wright of Derby, whom contemporaries confused with John Singleton Copley after those two artists began to exhibit in the same year, seems a far

cry from the easy grace of Gilbert Stuart. Yet in desperation for names to whom obviously fine pictures by the unknown Stuart might be attributed, even this artist has been made to serve. Thus the Royal Academy, in whose galleries the Stuart portrait of Mr. Grant hung unrecognized in 1878, saw a new example of the same phenomenon when in the winter of 1956-57 its brilliant exhibition of British Portraits included the *Portrait of an Artist* reproduced here (Fig. 5). The attribution to Wright of Derby, which surely arose from lack of a more just designation rather than a belief in Wright's authorship, need not be seriously troubled over. A glance is sufficient to place this work back among Stuart's *oeuvre*.

That the subject obviously is an artist and is shown holding his portfolio, opens a new path of speculation, for it is well known that numerous portraits of contemporary English artists were commissioned from Stuart by Alderman Boydell, London's most renowned print seller. Late in 1786 some fifteen portraits, all of distinguished artists or engravers who in some way were associated with Boydell's enterprises, were exhibited at his gallery.⁹

That a picture did not appear in the 1786 exhibition does not argue against it as a Boydell commission. Further Stuart portraits, like that of his countryman John Singleton Copley,¹⁰ were exhibited on other occasions;¹¹ the latter framed together with that artist's own historical picture *The Death of Major Pierson*. In some instances also Stuart did two versions of his subject; Ozias Humphrey thus was painted twice, and the evidence is suggestive that Stuart did the same with Josiah Boydell, son of the Alderman who gave him these numerous portrait orders. One portrait believed to represent the younger Boydell is at the Rhode Island School of Design at Providence. Because the man there represented wears a wig it is difficult to make comparison with the features of the Royal Academy portrait, whose subject sports his own wispy locks. Definite points of similarity exist however. The pointed nose and somewhat small pursed mouth, even the general contour and soft fleshiness of the face seem the same, so that one is not on too dangerous a ground by saying that the chances are good that this too represents the younger Boydell. The fact that he is here represented with a mark of his profession might even argue that this picture is the one destined for the Boydell Gallery, and that the one in Providence (showing a slightly older man) was intended for a more personal function.

Another among those whose portraits were commissioned by Alderman Boydell, and whom Stuart painted twice, was Sir Joshua Reynolds. Some months



Fig. 3. BENJAMIN WEST, *The Cartwright Children*
Aynho Park Collection



Fig. 4. GILBERT STUART, *Portrait of Sir Joshua Reynolds*
Broadway, W. Yorks., Eric Peel Collection



Fig. 5. GILBERT STUART, *Portrait of an Artist, probably Josiah Boydell*
(formerly attr. to Joseph Wright of Derby)

ago Major Eric Peel of Broadway, Worcestershire (a town that has its own connections with American artists, for it was there that Frank Millet, Edwin A. Abbey, John S. Sargent and Alfred Parsons made their summer headquarters) had the wisdom to purchase a picture purporting to be a self-portrait attributed to Sir Joshua Reynolds. That the picture was of Reynolds no one could dispute, but its emanation from Reynolds' own brush was widely doubted. Such rejection was well founded, for it is a vivaciously painted, ably constructed head in Stuart's best manner (Fig. 4). Every touch speaks of his brush; the solid modeling of the jaw, deft glazing of transparent pigment applied with sable brushes, the high color, all are his.

That Stuart had painted one portrait of Reynolds for Alderman Boydell is well known. That picture in half-length, showing the seated Reynolds about to take some of the snuff to which he was as addicted as Stuart himself, was exhibited in Boydell's Gallery and remarked in contemporary newspapers.¹² Reynolds himself recorded in his day book for 1784 the three sittings he gave Stuart: July 23, July 28, July 30, each at nine-thirty in the morning.

Reynolds subsequently recorded a fourth sitting he gave Stuart the following month, August 27, 1784 at nine.¹³ Why Stuart asked it had been a puzzle until this second portrait of Reynolds came to light. Adapted from the Reynolds *Self-Portrait* in the collection of Earl Spencer at Althorp, or from one of many variants that issued from Reynolds' studio, Stuart finished it on that final August morning granted him. Perhaps he also wished a second sitting the impatient Reynolds never gave him, for though carefully painted in its draperies the picture does not yet bear the highlighting and careful finishing of eyes and hair to which Stuart's final sitting habitually was given over. That it remains in this state makes it an intriguing work of more than ordinary interest.

According to a frequently quoted letter that he wrote,¹⁴ Sir Joshua himself asked only three sittings for a portrait, a practice which seems to have been general at that time and which Gilbert Stuart followed. Stuart's procedure was to form a strong likeness in thinly applied fresh paint, keeping his forms large and simple. In subsequent sittings after this had dried he spread oil or varnish over the head, then in transparent washes that glided across the wet surface he sharpened and defined forms while heightening the color. Reds especially have a pleasing pearly quality when applied in this transparent way; the use of them grew on Stuart until in later years he all but rouged his sitters.

Owing to his transparent technique Stuart was able to do work of extreme

delicacy and subtlety—his heads are masterly—without demanding more than a minimum of three sittings. A mere outline of the figure's proportions was also made, leaving the figure to be "filled in" from a model, or clothes placed on a dummy. The hands, like those in portraits by all English artists of the time, were painted from whomever could be lured into his painting room. Rarely if ever did they belong to the person represented.

A general characteristic of Stuart's English works is their better integration of technique over those that followed. They appear purer, more chaste. In America he became more loose and indulgent. The processes of his technique were allowed to become apparent, the transparent washes to stand away from the flat footing beneath. This by no means is a flaw, but part of the natural development of personal mastery. It can be disputed whether Stuart's English or American portraits are superior and good arguments can be found in favor of both contentions. Suffice it to say that those he did in England are simpler in form, more consistently clean in modeling and style.

These qualities Stuart developed directly from his teacher Benjamin West. Thought of principally as a painter of turgid pomposities in historical genre, West painted numerous portraits as well. He himself admitted he was unhappy working in this field, but aside from the woodenness of his heads it remains true that his style was notably crisp and clean. West shared Copley's love of elaborately piled up textures, and for whatever his heads lacked in life and power of characterization they were well devised Van Dyckian forms. Simplicity of modeling, flat pasty pigmentation, freshness of color, were his central characteristics, and these Stuart adopted entirely. He took with them also the sable brushes his master employed (Romney's bristles were the exception in that age) but quickly learned to use these with greater charm and sensitivity. Surfaces that had been dead in the hands of West, or that seemed *mucked-up* after Reynolds had scrubbed them, were decidedly vivacious when brushed by Gilbert Stuart.

The admiration Stuart expressed for Romney was very real despite differences in their paint surfaces, for in the abstract definitions of style the two would seem to resemble each other enormously. The major difference lay in the manipulation of the brush; Romney's bristles gave his pictures an inherent squareness. His whites seem to have been especially ground for their stiffness; his surfaces have a determined pastiness unlike any of his contemporaries. One must go on to Thomas Couture and Edouard Manet in the next century to find it again.¹⁵ At the same time Romney and Stuart shared a taste for twill

canvas, thus making it small wonder that in England, where the name of Stuart was all but lost by 1800, his works were attributed widely to Romney.

Two portraits still confused in this manner are those of *Captain John Dalton* sold as a Romney some years ago at Sotheby's in London,¹⁶ and *the Rt. Hon. George Greville*,¹⁷ which are reproduced here (Figs. 6, 7). Though the former seems to have been finished by another hand, and perhaps was one of the pictures Stuart boasted of having left in that state when he fled to America, the head unmistakably is his. George Greville in turn bears every possible distinguishing mark as a Stuart.

The portrait of *John Guillemard* in the Scottish National Portrait Gallery at Edinburgh (Fig. 2) is an attribution that seems even more reasonable after granting the disappearance from consideration of Stuart's name. To Sir William Beechey, who now takes credit for this picture, Stuart's relationship at times is even closer than to Romney. Beechey affected something of the same caressing brushwork; like Romney he also employed the twill canvas that is a Stuart hallmark. One has only to point to the *Portrait of Mrs. Siddons* in the London National Portrait Gallery, received as a Beechey before being recognized as Stuart's work, to see how easy is the confusion. Even so, Stuart's manner remains too individual to be missed by anyone accustomed to his easy brushing.

After a decade of prolific work in London, at the end of the summer of 1788 Stuart fled to Ireland, leaving behind debts and creditors. Sir Thomas Lawrence said he believed Stuart had left because he had taken a dislike to the inside of "some of our goals." Whether Lawrence based his statement on personal knowledge or London hearsay, the latter seems more probable, for Lawrence himself had arrived in London as a prodigy only the year before Stuart's flight. Doubtless Stuart was being pressed by creditors, but that he ever actually was lodged in prison is ruled out by examination of the records of the London prisons, now kept in the Public Records Office, Chancery Lane. Stuart's name nowhere appears in them.

Five years of indifferent success then followed in Ireland. Stuart's final return to America in the spring of 1793 had an important influence on his work. It broadened and strengthened his portraits, made them more solid, permitted him to increase the power of his characterizations. If one of the most distinguished qualities of the English Stuart is that on first sight his people are exceptionally "real", they became even more so in America. Admirable works of the sort he created in America were beyond the scope of his London efforts. The change augmented his stature.

That, however, was in the first years after his arrival. Soon he showed signs of tiring and going stale. No stimulation existed for him in the young United States. He knew he was unique; carelessness of proportions, ineffectual hands, crept into more of his canvases. He became a formula painter who put the head always in the same few places on the blank canvas (frequently too low), then was fatigued at the prospect of making a picture after the sitter had departed. There is something pathetic in the cramped ill-proportioned canvases of Stuart's last years. They were done by a man who undoubtedly was possessed of genius, and who under other circumstances might have been the greatest of his time. Few more striking examples exist of a great artist stagnating.

And had he returned to England? About 1795 Stuart thought of doing so, then later said it had been the greatest mistake of his life that he had not. In London he might have provided the competition that would have licked Lawrence into even more splendid achievement. If his limitations would never have allowed him to equal the dazzling achievement of that painter's Waterloo Chamber portraits, Stuart most certainly could have played Gainsborough to Lawrence's Reynolds.

History is filled with such tantalizing possibilities; the fact is that Stuart lived out his years at Boston. In 1828 he was laid in a grave now impossible to locate on the Boston Common.

¹ He did in fact instruct some of his later pupils that the nose was the most significant feature as regards likeness.

² There is something distinctly French in this particular procedure of Stuart's, recalling Vigée-Lebrun, Duplessis, Nattier and others who worked for the court of Versailles. Gainsborough seems also to share a Gallic influence (gained probably through Mercier, who worked in England) and it would be interesting to know to what extent Stuart was aware of French portraiture.

³ The Metropolitan Museum, New York. A recent cleaning has shown this picture to be a dazzling example of virtuoso brushing more akin to Fragonard than any English contemporary.

⁴ Contemporary witnesses in Boston noted the way he raised the brush from the canvas perpendicularly so as not to disturb the paint applied.

⁵ The most recent full-length treatment of Stuart is W. T. Whitley's biography published in 1931.

⁶ A. R. Jones Collection, Kansas City.

⁷ Walpole Society, 1953; *Gainsborough* by E. K. Waterhouse, 1958.

⁸ I am much indebted to Major Eric Peel and the friendly Superintendent of Aynho Park for enabling me to examine this painting at leisure.

⁹ The list of painters is Sir Joshua Reynolds, Benjamin West, William Miller, Richard Paton, Ozias Humphrey, Josiah Boydell. The last was not strictly a painter but made the drawings of large paintings from which engravers worked. The engravers were William Woollet, John Hall, J. G. Facius, S. G. Facius, James Heath (who afterward pirated Stuart's *Lansdowne* portrait of Washington), William Sharp, John Sharp, John Browne, Richard Earlom and the Alderman Boydell himself.

¹⁰ Copley, Dominic Serres and John Trumbull were painted separately by Stuart; all but the last presumably for Boydell.

¹¹ Some of the pictures were exhibited elsewhere in London before appearing in Boydell's gallery; Richard Paton and William Woollet at the Incorporated Society of Artists in 1783, Dominic Serres at the Royal Academy in 1782.



Fig. 7. GILBERT STUART, *Captain John Dalton*
(formerly attr. to Romney)



Fig. 6. GILBERT STUART, *The Rt. Hon. George Greville*
(formerly attr. to Romney)

¹² Actually it was after the turn of the new century that this portrait was remarked on by one who remembered that Reynolds wore a wig that was too tight. Whitley, *op. cit.*

¹³ Reynolds' appointment books are now in the possession of the Royal Academy in London. The entries are quoted by Whitley, *op. cit.*, and Derek Hudson, *Sir Joshua Reynolds*, London, 1958.

¹⁴ Whitley, *Artists and Their Friends in England*, 2 vols., also quoted in Hudson, *op. cit.*

¹⁵ It is perhaps significant that Couture, master of Manet, like Degas, copied English portraits.

¹⁶ Anonymous collection, Dec. 10, 1951, Lot 81. Actually one doubts whether much more than the head of this is by Stuart; the general placement on the canvas reflects his thought, as does the general disposition of the figure, curtain and landscape, even the corner of the chair. Surely, however, it was finished by a clumsier hand than his.

¹⁷ Present owner unknown. The photograph kindly supplied me by the Witt Library.

SHORTER NOTES

A BYZANTINE TREASURE IN DETROIT

By MARVIN C. ROSS

A BYZANTINE treasure in The Detroit Institute of Arts has never received the attention it merits. Three pairs of earrings from the treasure were exhibited in the Byzantine Exhibition in Baltimore in 1947;¹ otherwise it passed unnoticed. There are three other finds of jewelry with earrings similar to those in Detroit, also unpublished. Since these three treasures add considerably to our knowledge of the jeweler's art in the sixth and seventh centuries, attention is being called to all of them here.

The jewelry in Detroit was presented to the Museum in 1927 by Mrs. William Clay (Fig. 1). The vendor gave the information that it was found at Beit Jibrin, southwest of Jerusalem, a place which was well known in Biblical times and later, in the Byzantine period, was the seat of Christian bishops.² Although the place has now been put under government protection, the looting of tombs in the area at one period seems to have been common.³ Hence the information that the treasure came from Beit Jibrin is quite plausible.

The illustration gives an excellent idea of the treasure, which includes one finger ring, a locket(?), and nine pairs of earrings. The jewelry seems to be consistent and all the pieces are apparently of the same date. No two pairs of earrings are alike so that they all could have belonged to a single person, or perhaps to the ladies of one household. They are, in addition, sufficiently similar technically so that they all could very well have come from one jeweler.

The item that strikes the eye first is the locket set with a coin of the Emperor Maurice Tiberius (A.D. 582-602). As Miss Toynbee has pointed out, it seems to have been a common practice to set old coins in jewelry.⁴ In the *Digest of Justinian*, Pomponius is quoted as saying, "An usufruct in old gold and silver coins which are usually, ordinarily used for ornaments, can be bequeathed."⁵ The custom seems to have survived far into the Byzantine Empire, for the ancient coins mentioned in Digenes Akrites were probably intended for the same purpose:

And you shall bear away my daughter's dowry.
I will make the wedding famous in the world,
And from this day you shall receive your dowry,
Twenty centenaries of ancient coins,
Which long ago I sorted and put by
In her my dearest's name . . .⁶

Pieces set with coins are one of our principal means of dating Byzantine jewelry, since, obviously, anything set with a coin cannot be earlier in date than the reign of the emperor for whom the coin was struck. The exact year when the present coin was struck is not known but the piece of jewelry in which it is set cannot have been made before the accession of Maurice Tiberius in 582, since the coin is of that reign. The locket may be somewhat later than 582, but certainly not after the Arab Conquest of A.D. 637 when Christians with such wealth in the area of Beit Jibrin would have fled or been robbed of any valuables that had not been buried.⁷

Among the earrings there are two pairs with simple loops for the ears, each with a braided chain ending in a drop in the form of a pear-shaped amethyst; two pairs quite similar, one with braided chains, the other with looped links, each having the pearl drop ends; another two matching pairs with three chains ending in pearls, and again one with woven chains and the other with looped links; one pair in the form of small plain loops of gold; and lastly, two pairs with a lunate-shaped section which was attached to the ear by a small bar-like element. On one pair the lunate-shaped portion is undecorated and on the other there is a decoration with applied wire in a double C design; each has five chains ending in pearls. The two pairs of earrings with the lunate, or boat-shaped portion seem at first sight to be much earlier in date⁸ than the time of Maurice Tiberius, but the chains are so like the chains on some of the other earrings in the collection that an earlier date is ruled out.⁹ The classical type from which these earrings no doubt derive are those found for the most part on the island of Cyprus, which has a lunate shape but without the chains, the latter apparently indicating a later fashion of the same sort of earring.

There is confirmation of the late sixth and early seventh century date for the treasure in other finds of jewelry from the Eastern Mediterranean, treasures which contain similar earrings with chains and which can also be dated approximately by coins found with the treasures. One of these treasures, discovered on the island of Cyprus with coins dating up until the early part of the reign of Constans II (641-646), may well have been buried when the Arabs

ravaged Cyprus in 647. There are in the Cyprus treasure four pairs of earrings, each with four braided wire pendants ending in pearls (Fig. 2).¹⁰ The second treasure with such earrings was found either at Tomet, near Assiut, or at Antinoe in Egypt (Fig. 3).¹¹

A pair of bracelets in the Dumbarton Oaks Collection from the Fayum, and closely related to jewelry in the Tomet find, are set with coins of the Emperor Heraclius (610-641), thus giving us an approximate date when the jewelry from Tomet was made. The whole treasure was doubtless buried at the time of the Arab Conquest.¹² No such earrings have been reported as found in Byzantine treasures from Sicily usually associated with the last years of the reign of Constans II (662-668),¹³ when the Emperor removed the court from Constantinople to Syracuse. Thus we possibly have a *terminus antequam* for earrings of this type.

In the important collection of Byzantine jewelry belonging to Mme Helena Stathatos in Athens is another Byzantine treasure which relates to our group (Fig. 4). In it is a pair of earrings, each with three braided wire chains ending in pearls. The treasure is said to have been found on the island of Chios. The Walters Art Gallery has a small treasure with three pairs of earrings (Figs. 5, 6, 7), acquired by Henry Walters in 1930 as having been found in Egypt. One pair is the familiar type with three chains ending in pearl drops; the others have a boxlike setting with a semi-precious stone and below a series of gold beads and pearls. These recall the pendants on an early seventh century necklace in the Berlin Museum¹⁴ found at Tomet near Assiut, or at Antinoe, a further check for the dating. Another small treasure (Figs. 8-10), divided between Mr. Frederick Stafford and another collector in New York, contains one of the very finest pairs of all the earrings with gold wire chains and pearl drops.¹⁵ The hoop is somewhat more decorated than the others noted above, but the quality brings to mind that Hestia, in the great Coptic Tapestry in the Dumbarton Oaks Collection, also wears a pair of these earrings with chains and pearl drops.¹⁶ Of the bracelets in the New York treasure, one has flaring ends engraved with a leaf motif on a dotted ground, a type that was known over a number of centuries.¹⁷ A second pair of bracelets found with the above has a boss surrounded on either side with beads, recalling similar decoration on a bracelet said to have been found with a seventh century treasure acquired in Egypt¹⁸ and now in the Benaki Museum in Athens, thus helping to confirm the attribution to the seventh century of earrings found in such Byzantine treasures.

There are other earrings of the chain type, some with three chains each ending in a pearl, as in the Royal Ontario Museum (Fig. 11)¹⁹ and the British Museum;²⁰ some with four chains, each with a pearl at the end, as in the Von Diergardt Collection in the Römisch-Germanisches Museum in Cologne²¹ and the Cairo Museum;²² some with a single strand, as in the Brooklyn Museum (Fig. 12). One earring of unusual beauty with three woven chains, each ending in an engraved cross with a glass paste in the center and an amethyst drop below is in the Walters Art Gallery (Fig. 13).²³ This list could be multiplied but a sufficient number have been cited to indicate their popularity.²⁴

From the above it appears that these earrings with chains ending in pearls, or semi-precious stones, were popular in the sixth and the first half of the seventh centuries. They have been recorded from many parts of the Byzantine Empire, Palestine, Cyprus, Chios and Egypt. The Egyptians seem especially to have favored such earrings, at least more have survived in that region than in any other. Smirnov long ago pointed out the similarity of Byzantine jewelry from all parts of the empire in the sixth and seventh centuries.²⁵ This may possibly have come about because of Justinian's monopolies, about which Procopius wrote so bitterly in his *Secret History*.²⁶ If the jewelry was made in different parts of the empire, rather than in one place, there must have been a particular center which established the fashion.

On the consular diptych of Probus, the Emperor Honorius is wearing pendant-like earrings with pear-shaped drops.²⁷ The coins of a long series of emperors wearing crowns with chains hanging from each side with pearl drops²⁸ were probably derived originally from earrings. In the mosaics at Ravenna²⁹ Justinian has these pendants resembling earrings. None of the men in his entourage have earrings, the same being true of the portraits of such important officials as consuls on the ivory consular diptychs.³⁰ On the other hand, Theodora and the female members of her court in the mosaics in Ravenna are all wearing pearl earrings,³¹ while her male attendants are not.

It is quite possible that pearl earrings were considered part of the imperial regalia, such as Honorius wears on the consular diptych of Probus, and thus other men were not allowed to wear them. On the other hand, from long tradition they may have been considered quite appropriate for women. There is one incident that may give us proof that pearl earrings for men were reserved for the Emperor. In 626 the Emperor Heraclius met Ziebel, the ruler of the Khazars, near Tiflis. After a banquet when Ziebel promised troops to the Byzantine army, Heraclius presented him with the plate from the table, a



Fig. 1. A Byzantine Treasure
The Detroit Institute of Arts



Fig. 2. *Earrings from the Cyprus Treasure*
Cyprus, Museum of Nicosia



Fig. 3. *Earrings found at Tomet, near Assiut, or at Antinoe, Egypt*
New York, The Metropolitan Museum of Art

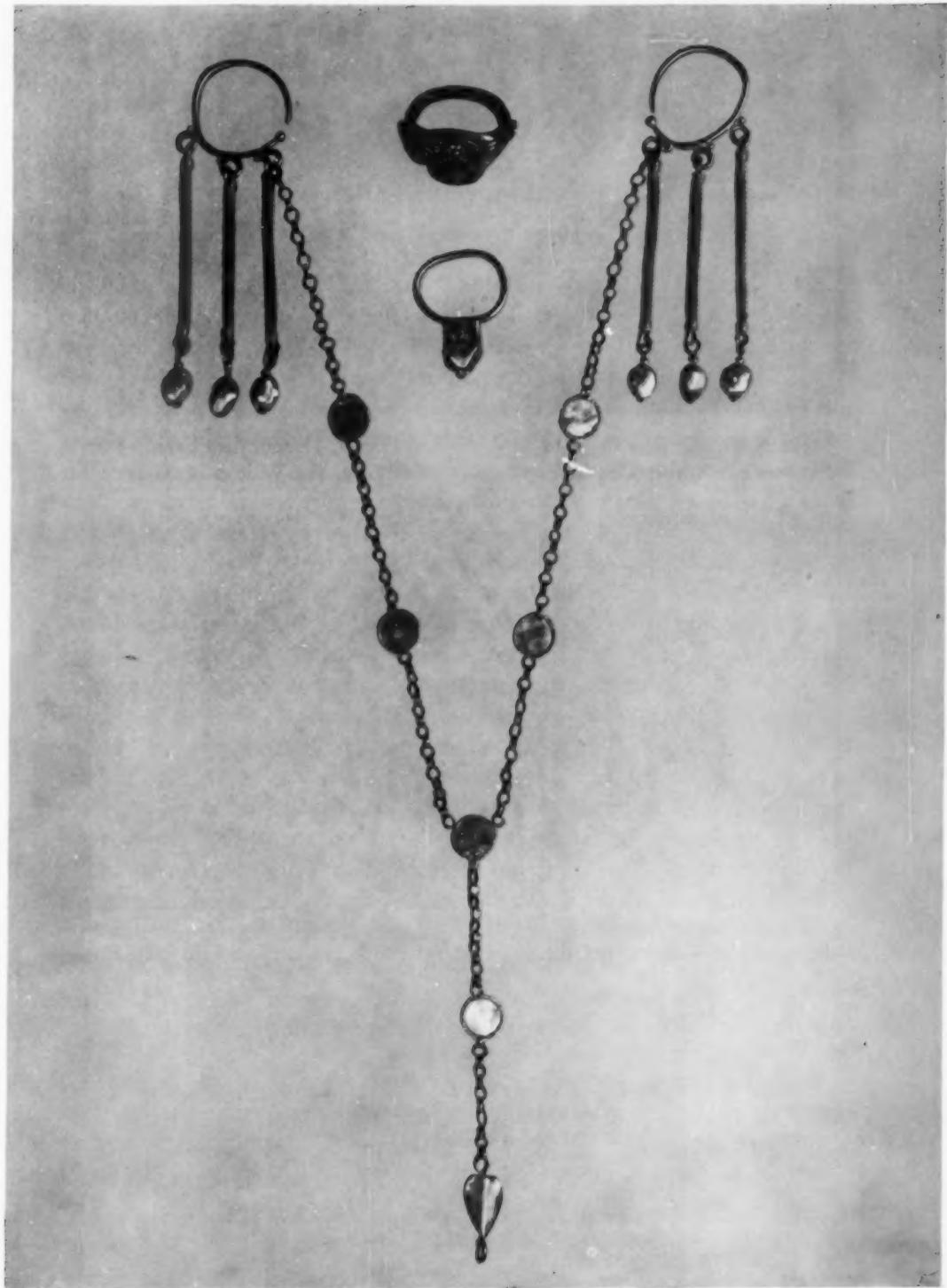


Fig. 4. *Treasure from Chios*
Athens, National Museum, Helena Stathatos Collection



Fig. 5. *Treasure from Egypt*
Baltimore, The Walters Art Gallery



Fig. 7. *Treasure from Egypt*
Baltimore, The Walters Art Gallery



Fig. 6. *Treasure from Egypt*
Baltimore, The Walters Art Gallery



Fig. 8. *Earrings*
New York, Frederick Stafford Collection

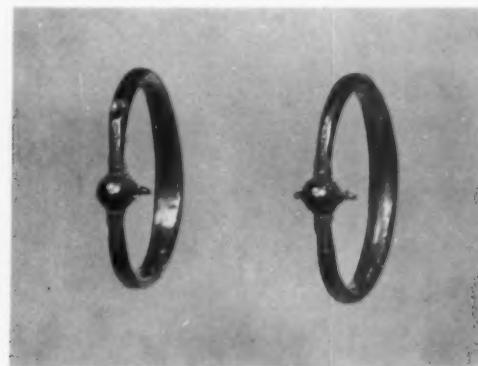


Fig. 9. *Bracelets*
New York, Private Collection

diadem, and pearl earrings.³² Now the diadem was reserved for rulers and was not given lightly. The fact that pearl earrings were given along with the diadem seems to give an especial importance to them. Since only Emperors among men seem to be pictured wearing anything like them, it may well have been an imperial prerogative.

From this we can conclude also that the obviously non-imperial earrings noted above were for women only. The several treasures described here give us a charming picture of the jewel boxes of ladies in the late sixth and early seventh centuries. The earrings with the chains and amethyst or pearl drops forming part or all of these treasures make it possible for us to date them on the basis of the few treasures with coins which are dateable. Thus we can assign to the sixth-seventh centuries these earrings as well as others of a quite different sort found with them; also rings and bracelets found in a context with the dated chain earrings. Hence we have a firm basis for dating a great deal of Byzantine jewelry.

From papyri we have some inkling of what earrings cost at that time. In an Egyptian papyrus of 549 a pair of earrings was pledged for eight solidi.³³ Another papyrus records that a pair of gold earrings cost two solidi.³⁴ Naturally, earrings would cost more if decorated with sapphires or emeralds or pearls. In A.D. 484 a papyrus records that an ornament set with a hyacinth and mother-of-pearl cost thirteen solidi.³⁵ In the time of St. John the Almsgiver, early in the reign of the Emperor Heraclius, an emerald sold for five hundred solidi.³⁶ Another papyrus from Egypt records how to make imitation pearls, rubies, beryl, amethysts and lapis-lazuli, so that even in those days the buyer had to beware and go to the most reliable jewelers³⁷ in order not to be cheated.

Thus the Detroit treasure of Byzantine jewelry helps us to understand the Byzantine Empire in the sixth and seventh centuries, the similarity of what was worn in many different centers, and the distinction between what an Emperor wore in contrast to other men at his court.

- ¹ Catalogue of an Exhibition of Early Christian and Byzantine Art, Baltimore, 1947, no. 479, pl. LVIII.
- ² John Peters and Herman Thiersch, Painted Tombs in the Necropolis of Marissa, London, 1905, p. 7.
- ³ Palestine Exploration Fund Quarterly Statement, 1905, pp. 302-303.
- ⁴ Jocelyn M. C. Toynbee, Roman Medallions, New York, 1944, p. 119.
- ⁵ S. P. Scott, The Civil Law, Cincinnati, 1932, III, 240.
- ⁶ John Mavrogordato, ed., Digenes Akrites, Oxford, 1956, p. 117.
- ⁷ J. B. Bury, A History of the Later Roman Empire from Arcadius to Irene, London, 1889, II, 258 ff.
- ⁸ For the early type see Christine Alexander, Jewellery, the Art of the Goldsmith in Classical Times, Metropolitan Museum, 1928, fig. 48; and F. H. Marshall, Catalogue of Jewellery, Greek, Etruscan and Roman, in the British Museum, London, 1911, nos. 2451-2, 2461-2.
- ⁹ See also Giovanni Becatti, Oreficerie Antiche dalle Minoiche alle Barbariche, Rome, 1955, no. 296, pl. LXXV.
- ¹⁰ O. M. Dalton, "A Second Silver Treasure from Cyprus," Archaeologia, LX (1906), 11, fig. 7; and H. Peirce and Royall Tyler, L'art byzantin, Paris, 1932, vol. II, pl. 201.
- ¹¹ W. Dennison, A Gold Treasure of the Late Roman Period, New York, 1918, pl. XLI, p. 151. Now in the Metropolitan Museum of Art.
- ¹² Handbook: The Dumbarton Oaks Collection, Washington, D.C., 1955, no. 188.
- ¹³ Paolo Orsi, Sicilia Byzantina, Rome, 1942, pp. 135 ff.
- ¹⁴ Dennison, *op. cit.*
- ¹⁵ The nearest comparable earring is one formerly in the Von Gans Collection. See R. Zahn, Galerie Bachstitz, vol. II, Antike Byzantinische, Islamische Arbeiten der Kleinkunst, The Hague, 1921, no. 20, pl. XII.
- ¹⁶ Paul Friedlander, Documents of Dying Paganism, Los Angeles, 1945, frontispiece.
- ¹⁷ See Helmut Schlunk, Kunst der Mittelmeerraum, Berlin, 1939, nos. 47-50.
- ¹⁸ Berta Segall, Katalog der Goldschmiede-Arbeiten, Benaki Museum, Athens, 1938, no. 225.
- ¹⁹ Catalogue: "Jewellery of the Ancient World," Bulletin of the Royal Ontario Museum, January, 1953, no. 20. See no. 75 from Denderah, Egypt.
- ²⁰ Marshall, *op. cit.*, no. 2681, pl. LV, etc.
- ²¹ L'art Mérovingien, Musée Royaux d'Art et d'Histoire, Brussels, 1954, pl. I.
- ²² Emile Vernier, Catalogue général des Antiquités Egyptiennes du Musée du Caire: Bijoux et Orfèvrerie, Leipzig, 1909, pl. XXX.
- ²³ Exhibition Early Christian and Byzantine Art, Baltimore, 1947, no. 479a, pl. LVIII.
- ²⁴ For others see L. P. de Cesnola, Cypern, Jena, 1879, pl. VI; and W. de Grunisen, Collection de Grunisen: Catalogue raisonné, Paris, 1930, pl. XXXI. There was also a small treasure with similar earrings, some with single chains and some with multiple chains in the private collection of the late Thomas Whittemore. I saw this treasure only briefly and have no photographs of it.
- ²⁵ Quoted by O. M. Dalton, Byzantine Art and Archaeology, Oxford, 1911, p. 543.
- ²⁶ Loeb Library translation, vol. VI, The Secret History, XX: 5; XXV: 13; XXVI: 19, 36.
- ²⁷ R. Delbrueck, Die Consular Diptychen, Berlin, 1929, pl. I.
- ²⁸ W. Wroth, Catalogue of the Imperial Byzantine Coins in the British Museum, London, 1908, vol. I, pl. V, no. 4 (Justinian); pl. XI, no. 1 (Justin II); pl. XIII, no. 17 (Tiberius II); pl. XVII, no. 7 (Maurice Tiberius); pl. XXI, no. 4 (Phocas); pl. XXV, no. 1 (Heraclius).
- ²⁹ G. Bovini, I Monumenti Antichi di Ravenna, Milan, n.d. See pls. 43 and 44.
- ³⁰ Delbrueck, *op. cit.*, consult the various plates.
- ³¹ Bovini, *op. cit.*, color plate IV and pls. 48-49.
- ³² Bury, *op. cit.*, II, 238.
- ³³ Alan Chester Johnson and Louis C. West, Byzantine Egypt: Economic Studies, Princeton, 1949, p. 191.
- ³⁴ *Ibid.*
- ³⁵ *Ibid.*
- ³⁶ *Ibid.*
- ³⁷ *Ibid.*, p. 110.

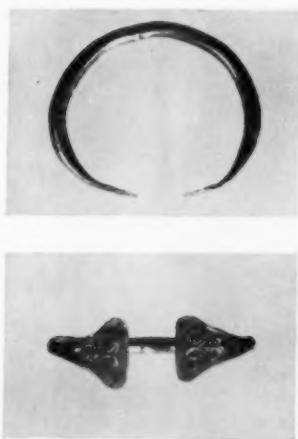


Fig. 10. *Bracelets*
New York, Private Collection



Fig. 11. *Earrings*
Toronto, The Royal Ontario Museum



Fig. 12. *Earrings*
The Brooklyn Museum

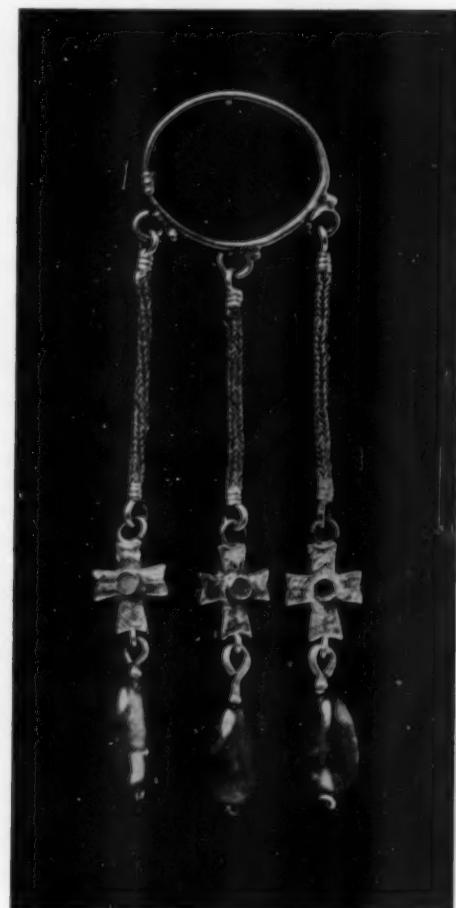


Fig. 13. *Earrings*
Baltimore, The Walters Art Gallery



Fig. 1. GIORGIONE, *The Three Philosophers*
Vienna, Kunsthistorisches Museum



Fig. 2. VITTORE CARPACCIO, *The Virgin and Two Donors Adoring the Child*
Washington, D.C., National Gallery of Art, lent by C. S. Gulbenkian, Esq.

A NOTE ON "THE THREE PHILOSOPHERS" BY GIORGIONE

By FERN RUSK SHAPLEY

THE SUBJECT matter of this famous painting in the Vienna Museum (Fig. 1) has been so often discussed that little more, it would seem, could be said about it. Here I wish only to suggest a possible bit of evidence in favor of interpreting the three figures in the picture as the Magi. From time to time such an interpretation has been proposed. Most recently Creighton Gilbert has added evidence in favor of it and has reviewed the published opinions on the whole question.¹

When the picture was X-rayed in the 1930's, its interpretation as a representation of the Magi got temporary support from Wilde's report² that the X-ray showed the turbaned man facing us as dark-skinned, the Moor, or Ethiopian Magus, therefore. Considering the difficulty of interpreting X-rays (for example, one bare leg of Vesta in *The Feast of the Gods* at the National Gallery of Art appears white in the X-ray, the other black), this evidence in favor of one of Giorgione's figures having originally been a Moor may not seem entirely convincing.

It is on another feature of the X-ray that I would here lay stress, namely the "diadem" worn by the old man at the extreme right, whom the X-ray seems to show in somewhat stricter profile than does the painting as we now see it (Fig. 4). The splayed design of that "diadem" calls to mind the headdress worn by the venerable Magus who rides across the background of Carpaccio's *Virgin and Two Donors Adoring the Child* (Fig. 3). This painting by Carpaccio in the Gulbenkian Collection is dated 1505 (Fig. 2), the approximate date to which Giorgione's *Three Philosophers* is customarily assigned.

The headdress worn by Carpaccio's Magus (and also by kings in other paintings by this artist) is a cumbersome affair. Giorgione would seem to have given it a lighter, more graceful appearance, concentrating the rays more nearly over the top of the head. As in the Gulbenkian painting—and commonly in other contemporary representations of the Magi—two of the figures in Giorgione's painting originally wore Oriental turbans. The one facing us still wears this characteristic headdress, but for the turban of the young man seated to the left we must refer again to the X-ray.

Interpreting the three men as the Magi, we then have, as Hourticq³ and others have suggested, a representation which is explained by a passage in the Golden Legend: "They [the three Magi] were astrologers who, from generation to generation, spent three days of every month upon a high mountain, waiting for the appearance of a star which Balaam had foretold to them." With his compass and square the youngest of the men is charting his observations as he gazes upward in rapture past the cliff which shuts out part of the distant landscape in the valley. The oldest Magus holds a tablet on which the crescent moon and rayed sun can be discerned, and both elder men are plunged in meditation.

¹ *The Art Bulletin*, 1952, p. 214 ff.

² Vienna *Jahrbuch*, N.F., VI (1932), 141.

³ *Le Problème de Giorgione*, 1930, p. 61 ff.

Fig. 4. Ex-ray detail from Figure 1

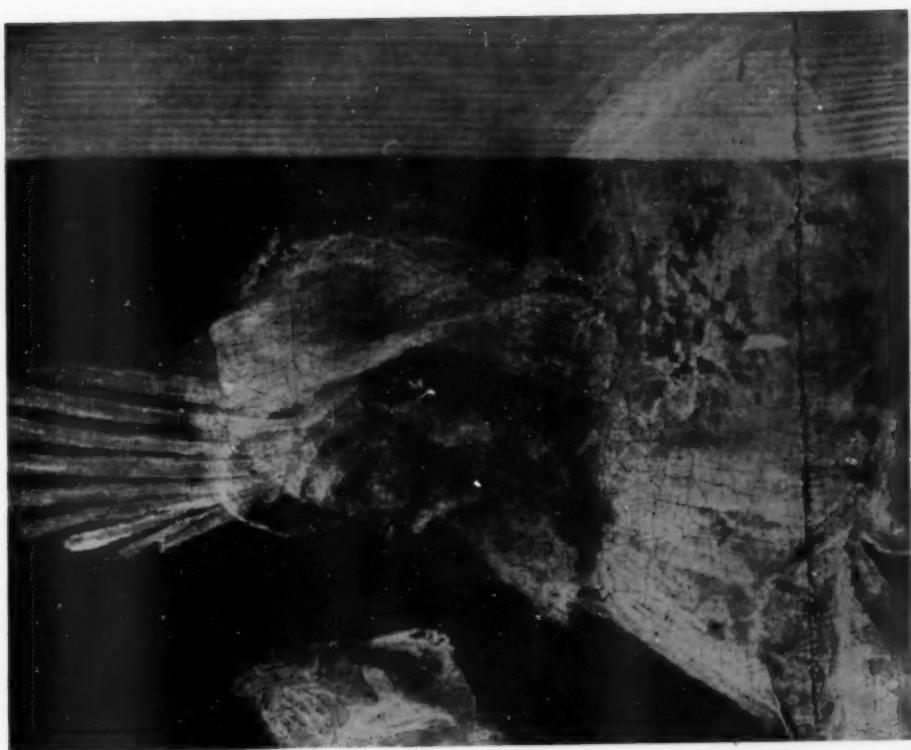


Fig. 3. Detail of Figure 2



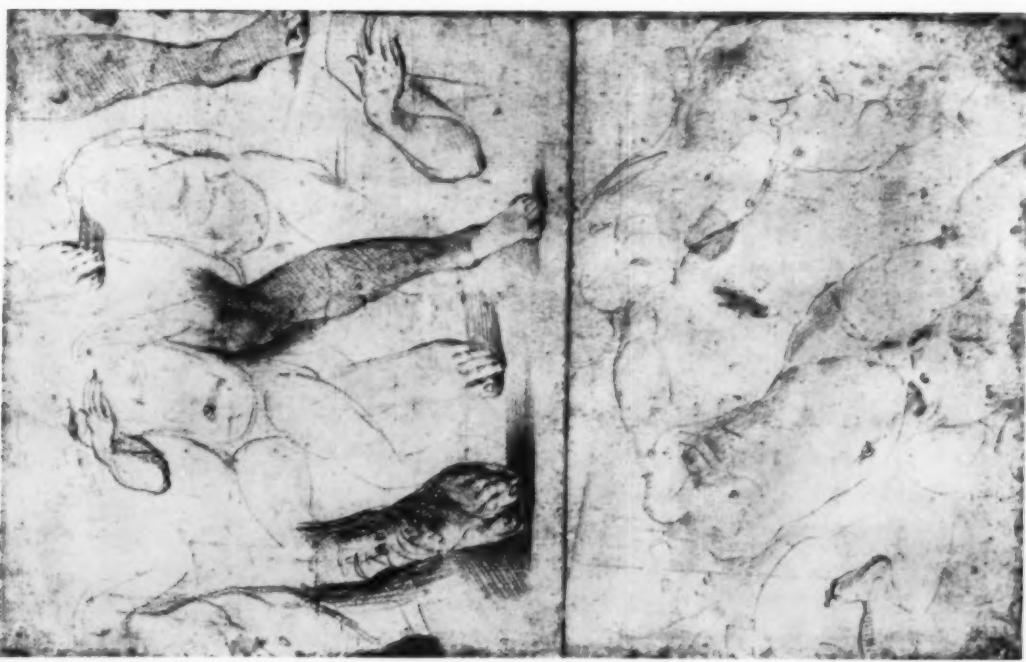


Fig. 1. PARMIGIANINO, *Studies for the "Madonna dal collo lungo"*
San Marino, The Henry E. Huntington Library and Art Gallery

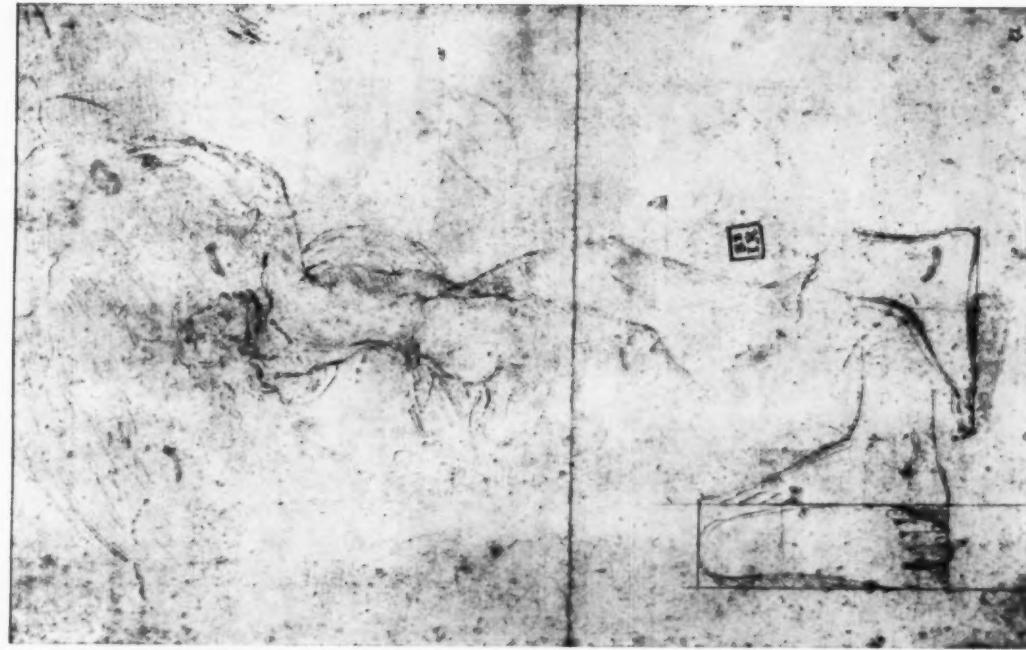


Fig. 2. PARMIGIANINO, *Studies for the "Madonna dal collo lungo"*
San Marino, The Henry E. Huntington Library and Art Gallery

NOTES ON OLD AND MODERN DRAWINGS

A SHEET OF STUDIES BY PARMIGIANINO

By ROBERT WARK

AN important sheet of studies by Parmigianino for the *Madonna dal collo lungo* has recently been identified in an extra-illustrated book in the Huntington Library (Figs. 1, 2).¹ The pastime of extra-illustrating or grangerizing books was very popular during the late eighteenth century and most of the nineteenth, but has since passed almost completely out of fashion. A book was taken out of its binding; a series of prints and drawings that more or less illustrated the text was inserted between the leaves, and the whole was then rebound into several volumes. The Huntington Library has a large collection of such extra-illustrated sets. Generally the pictorial material loses much of its interest when taken out of context, but occasionally prints and drawings of independent distinction come to light.

The Parmigianino drawing was found in an extra-illustrated Bible of forty-two volumes made up in the late nineteenth century by the New York playwright and producer Augustin Daly (1838-1899). Daly thought the drawing was by Raphael, and it was so advertised in the description of his extra-illustrated Bible given in the catalogue of his books.² Although the style and quality of the drawing indicate at once that it is the work of a major Italian artist during the early sixteenth century, the style of the sketches taken as a group cannot be convincingly associated with Raphael. The particular type of linear elegance displayed in the draftsmanship suggests the work of Parmigianino, and this attribution is virtually confirmed by the relation between the sheet of studies and the artist's well-known painting, the *Madonna dal collo lungo* (Fig. 3). The fact that there are three distinct connections between the drawings and the painting (the right hand and torso of the Madonna, the left foot of the Madonna and the body of the Child) rules out the possibility that the relation between the studies and the painting is fortuitous. Also the minor variations in pose within the sketches, and between the drawings and the painting, strongly imply that the sheet of studies precedes the painting.

Parmigianino worked on the painting during the last six years of his life (1534-1540), and in the end left it incomplete. His enthusiasm for the project is suggested by the number of preparatory drawings that survive.³ The Huntington studies would appear to be late in the series, when the general disposition of the figures had been determined and the artist was concerned with the refinements of contour, particularly with the left foot and leg of the Madonna. The point of departure for the studies of left feet may have been the corresponding foot of the *Apollo Belvedere* (Fig. 4). The detail shown for comparison is taken, interestingly enough, from a bronze cast made under the direction of Primaticcio within a few years of Parmigianino's drawing. The bronze is one of four casts after the antique in the Huntington collection, part of a larger set made for Francis I.⁴ If the drawing is based on the *Apollo Belvedere* there is no need to assume that Parmigianino was in Rome at the time it was made; his source was probably some cast or copy similar to the one prepared by Primaticcio. The transformations through which the foot passes in the sketches, responding to changing pressure from the leg, are eloquent testimony of Parmigianino's sensitive draftsmanship.

The torso and right hand of the Madonna and the body of the Christ Child are the objects of similar refinements in other sketches on the sheet. It would appear that the alteration in the forward shoulder of the Child, from the low position it occupies in some other drawings (particularly the example in the Morgan Library) to the raised one it has in the painting, is explored in the Huntington sheet of studies.

The change in orientation of the sketches of the Child on the lower part of the page relative to the drawings above it suggests that the fold is original, and this in turn implies that the running figure on the verso precedes the other drawings. This figure cannot be clearly connected with the *Madonna dal collo lungo*; furthermore, it is executed in a different medium from the rest of the sketches on the sheet.⁵ A. E. Popham pointed out to the author the connection between this figure and Parmigianino's drawings of *Ganymede*.⁶ There is also a general relation between the drawing and the running figure in the background of the *Nativity* in the Doria Gallery.⁷ But this type of rhythmic motion is so common in the work of Parmigianino that it is probably unnecessary to attempt to relate the drawing to a specific painting. The studies of feet on the verso are sufficiently closely related to those on the recto that they need no other explanation. It is possible, however, that the right foot may be connected with the right foot of the prophet in the background of the *Madonna dal collo lungo*.



Fig. 3. PARMIGIANINO, *Madonna dal collo lungo*
Florence, Uffizi



Fig. 4. *Left Foot of the "Apollo Belvedere"*
(from a 16th century cast)
San Marino, The Henry E. Huntington
Library and Art Gallery

The sheet of studies has an impressive history that supplements its intrinsic artistic interest. Augustin Daly was aware that the page had belonged to Sir Joshua Reynolds, whose mark appears prominently on the verso,⁸ but he was apparently unable to interpret the other collectors' marks: that of Peter Lely,⁹ and the small star which (according to Vertue) Nicholas Lanier put on the drawings he collected for Charles I.¹⁰ The sheet has thus passed through some of the most distinguished collections of drawings formed in England during the seventeenth and eighteenth centuries. Unfortunately, the page has not been identified in any lists or inventories that survive, but there is no reason to doubt that these connoisseurs were aware of the correct attribution. Parmigianino enjoyed an even higher reputation in the seventeenth and eighteenth centuries than he does today. Reynolds in particular has frequently recorded his admiration for the artist who (he says at the close of the fourth discourse) "has dignified the genteelness of modern effeminacy by uniting it with the simplicity of the ancients and the grandeur and severity of Michael Angelo."

¹ I am very much indebted to A. E. Popham and J. A. Gere of the British Museum and to Agnes Mongan of the Fogg Museum for valuable assistance in the study of the drawing. The attribution to Parmigianino was first suggested by Mr. Gere.

² American Art Galleries, March 19 ff., 1900, lot 3787.

³ For discussions of the preparatory drawings for the painting see: A. E. Popham, *The Drawings of Parmigianino*, London, 1953, pp. 41-42; Sydney J. Freedberg, *Parmigianino, His Works in Painting*, Cambridge, Mass., 1950, pp. 186-188, and 254.

⁴ The circumstances surrounding the making of the casts are described by Benvenuto Cellini in his *Autobiography*, Bk II, Chaps. XXXVII and XLI.

⁵ An examination of the drawing made by Elizabeth Jones, Conservator, Fogg Art Museum, indicates that this figure appears to have been drawn with a comparatively blunt instrument, possibly a slightly tarry charcoal stick; the other drawings are in red and black chalk.

⁶ Popham, pl. LXII.

⁷ Freedberg, pl. 46.

⁸ Frits Lugt, *Les Marques de Collections de Dessins & d'Estampes*, Amsterdam, 1921, no. 2364.

⁹ *Ibid.*, 2092.

¹⁰ *Ibid.*, 2886.

DRAWINGS BY THE GOUDA MASTER OF THE ST. JOHN ALTAR

By PAUL WESCHER

FOR some time now a group of three fifteenth century Dutch paintings depicting scenes from the life of St. John the Baptist have been known to scholars, particularly since one of them was included in the Bosch exhibition in Rotterdam in 1936¹ and the others were in the 1957 exhibition of Medieval Dutch art at the Rijksmuseum in Amsterdam.² The picture representing *Elizabeth and the Little St. John Escaping the Massacre of the Infants of Bethlehem* was, with the *Annunciation to Zachariah and the Birth of St. John* (Fig. 1), acquired by the Boymans Museum in Rotterdam; the iconographically unusual *St. John and His Followers Meeting with Christ and the Apostles Before the Baptism* has belonged to the Philadelphia Museum's Johnson Collection for some time.³

While J. Q. van Regteren-Altena dealt with the group more explicitly in the *Nederlandsch Kunsthistorisch Jaarboek* (1955, p. 101 f.), H. Gerson mentioned the pictures earlier in his *History of Dutch Painting from Geertgen to Frans Hals* (1950, p. 16) with the following words: "If the St. John panels originally stood on the high altar of the St. John Church in Gouda, this altar must have been, according to the measurements, a very important monument." The reason given for locating the paintings in Gouda is the fact that they are undoubtedly by the same master who executed the numerous woodcuts of the Dutch edition of Olivier de la Marche's poem *Le Chevalier Délibéré* (Fig. 3), printed in Gouda in 1486 by Peter van Os.⁴ We thus find here the same case as with the Master of the Virgo-Inter-Virgines, whose hand Friedländer recognized in the woodcuts of a number of Delft editions and was thus able to locate him in this town.

I do not agree with Regteren-Altena's attribution of *Christ Carrying the Cross* of the Fredericks Collection, The Hague,⁵ which, together with an unpublished *Christ in Limbo*, 1954 in New York, seems also to belong to the Delft school to which Friedländer further ascribed the triptych of the *Adoration of the Magi* in the Emden Collection.⁶ There exists, however, still another panel of the Master of St. John or the Chevalier Délibéré, sold with the Richard von Kaufmann Collection⁷ in Berlin in 1918 and representing *St. Lucy* in half-figure, holding a bronze vessel with holy water with which she is sprinkling the dragon (Fig. 2). The type of the saint, with the little mouth, pointed chin and

broad eyes, corresponds closely to the serving maid bathing the child in the *Nativity* scene at Rotterdam. The same naïve, unpolished individualism and the same popular and narrative character which were so evident in the Delft masters of this period also pervade pictures and woodcuts of this master of Gouda.

With these outspoken features and the distinct linear style of the woodcuts it is not difficult to recognize the same master's hand in drawings, as Regteren-Altena did in his article cited above. Undoubtedly by the same hand are the two roundels, probably designs for stained glass panels, in the Print Room in Dresden, which have been interpreted as *Joshua Encamped Before Jericho*, with Rahab leading the spies over the city wall in the background, and *Rahab with her servant maids preparing flax for spinning under a candlelight* (Fig. 5), while the soldiers are entering the room.¹ That the rather uncommon themes of these drawings are indeed taken from the Book of Kings, as A. E. Popham first suggested, is confirmed by a third round drawing of the same style, technique and dimension (22 cm. diam.) representing the well-known motif of *David Playing his Harp Before King Saul* (Fig. 6), who in a sudden fury threatens him with his spear. I do not know the present whereabouts of this drawing but the reproduction in the Frederik Müller catalogue, Amsterdam, where it was sold in June 1908, will eventually permit us to trace it.

A fourth drawing, *Salome Brings the Head of St. John to Herod's Table* (Fig. 4), is to be found in the Print Room of the National Museum in Stockholm,² where it is listed in the catalogue as "Leyden Master, about 1500." At first glance this may seem somewhat later than the others, but a close observation proves that it is by the same master and also drawn in the same technique, with a thin pencil in black and white on gray prepared paper. The modeling is done in short parallel strokes with occasional cross-hatchings in the technique best known from Hugo van der Goes' drawings. Especially the women shown in profile in these drawings reveal very clearly their stylistic affinity both to the woodcuts of the *Chevalier Délibéré* of 1486 and to the panel paintings in Rotterdam.

Of the early Gouda painters of this period we know unfortunately very little, and the only name mentioned by an older writer, Pieter Opmer, in his *Opus Chronographicon* (1611), namely "Hugo Quoque Leydenis, Deinde Goudensis," is still shrouded in mystery. He has been tentatively identified with Hughe Jacobsz, the father of Lucas van Leyden, but the records prove that this master was already *poorter* of the Leyden Guild in 1480 and does not seem to



Fig. 2. Master of St. John, *St. Lucy*
Formerly Berlin, R. von Kaufmann Collection



Fig. 1. *Annunciation to Zachariah and the Birth of St. John* (Dutch, 15th century)
Rotterdam, Boymans Museum

Fig. 4. Salome Bringing the Head of St. John to Herod's Table
Stockholm, National Museum Print Room

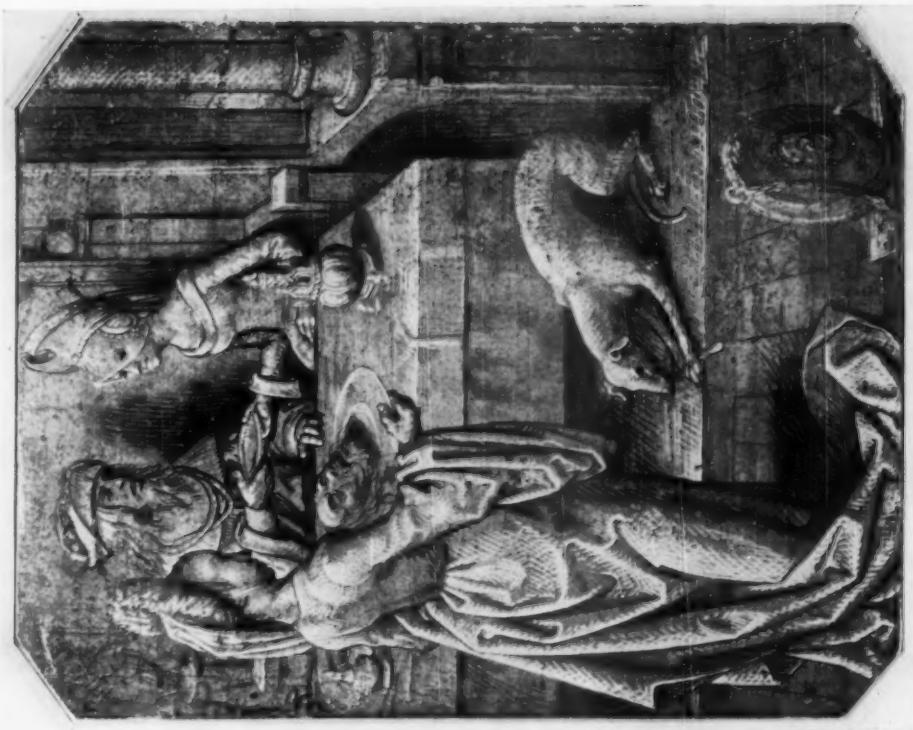


Fig. 3. Woodcut from La Marche's poem "Le Chevalier Délibré"





Fig. 6. *David Playing his Harp Before King Saul*
from Frederik Müller Catalogue, Amsterdam



Fig. 5. *Rahab with her Servant Maids*
Dresden Museum, Print Room

have left Leyden, as he is recorded again in 1494 (when Lucas was born) and in 1497. G. J. Hoogewerff suggests in his *Noord-Nederlandsche Schilderkunst* (III, 213) that a confusion occurred in these references between Hughe Jacobsz and a painter named Jacob Huygens in Gouda, who in a notary document of 1515 is named as one of three *Deekens* of the Guild.¹⁰

The Guild of St. Luke's, however, was founded in 1478, and one of its first acts was to erect an altar in the main church of St. John in Gouda, which in May of 1488 was blessed by Bishop David of Burgundy. This may have been the Altar of St. John mentioned above, while three years later in 1491 the Guild donated a second altar to the church, consecrated to the life of Christ and the Saints Lucas and Job.¹¹

¹ Catalogue of the Boymans Museum Exhibition *Jeroen Bosch*, 1936, no. 25, fig. 45 (M. Post Collection, London).

² Catalogue nos. 62 and 63.

³ W. R. Valentiner, *Catalogue of Dutch and Flemish Paintings of the John G. Johnson Collection*, no. 347; and M. J. Friedländer, *Altniederländische Malerei*, vol. V, no. 37.

⁴ Facsimile edition ed. by F. Lippmann, London, 1898.

⁵ First shown in 1927 at the Burlington Exhibition, London, from the collection of Lady Jekyll; exhibited again from the J. D. Klaasen Collection at the Boymans Museum in the Bosch Exhibition, 1936, and reproduced in the catalogue, fig. 35; it was last shown in the Amsterdam Jubilee Exhibition of Dutch art at the Rijksmuseum in 1957 under catalogue no. 64.

⁶ Friedländer, *op. cit.* X, 128, and Regteren-Altena, *op. cit.*, p. 101.

⁷ W. Bode and Friedländer, *Die Sammlung R. von Kaufmann*, 1918, no. 82 (as Southern Netherlands about 1490).

⁸ Wolman-Woerman, *Handzeichnungen alter Meister im Kupferstichkabinett Dresden*, vol. I, pls. 7/8; and A. E. Popham, *Old Master Drawings*, 1931, p. 65, pls. 48/49. The drawing of the *Death of Mary* in the Albertina in Vienna, which Popham connected here with the two drawings in Dresden, seems indeed of the same style and well comparable to the picture in Philadelphia, but certain weaknesses indicate that it may have been reworked.

⁹ Nils Lindhagen, *Dutch and Flemish Drawings in the National Museum, Stockholm*, 1953, no. 6 (with reference to a drawing of the F. Koenigs Collection at the Boymans Museum, Bosch Exhibition, no. 8, catalogue pl. 10, which, however, is the work of a Flemish master whom Popham named the "Master of Tobit").

¹⁰ D. O. Obreen, *Archief voor Nederlandsche Kunstgeschiedenis*, III, 1-3.

¹¹ *Ibid.*, p. 2.

ARCHIVES OF AMERICAN ART

REPORT OF ACQUISITIONS APRIL THROUGH JUNE, 1959

WE are changing the format of our reports with this issue in order to give our readers a clearer picture of the progress being made by the Archives of American Art in acquisitions, microfilming and recording on tape.

The items in the first two categories listed below are original material added to the collection of the Archives of American Art. The third category lists the microfilm of material located elsewhere in the United States. The tape recordings are the first of many which we hope will be the means of bringing an added dimension to the activities of the Archives.

MANUSCRIPT LETTERS

324 artists' letters from the correspondence files of the Macbeth Gallery. Gift of Robert McIntyre. (Items catalogued through June 1959.)
4 Homer Martin letters. Gift of Chauncey Stillman.
2 Charles Sheeler letters. Gift of Mrs. Karl Royce.

MATERIAL RELATING TO INDIVIDUAL ARTISTS

Isabel Bishop. Sketches, photographs, exhibition catalogs, clippings and correspondence. Gift of Miss Bishop.
J. Cooper. Typescript of article by George C. Groce and related correspondence. Gift of Miss Bartlett Cowdrey.
Thomas Dewing. Clippings, scrapbooks, photographs, exhibition catalogs and memorabilia. Gift of Mrs. Elizabeth Dewing Kaup.
Dorothea Dreier. Sketchbooks, letters and photographs. Gift of Mrs. Peter Voorhees.
Louis Michel Eilshemius. Photographs, correspondence, pamphlets, clippings, files for articles, exhibition catalogs and sheet music. Gift of Valentine Dudensing. Clipping book, master set of photographs, negatives, publications and exhibition catalogs. Gift of Roy R. Neuberger. Letters, map, exhibition catalog and documents relating to his travels. Gift of William Schack.
Frank H. Myers. Correspondence, clippings, sketchbooks and memorabilia. Gift of Mrs. Frank H. Myers.
Abraham Walkowitz. Books, letters, photographs, clippings and gallery literature. Gift of Mr. Walkowitz.

Gifts pertaining to other subjects were also received from the following donors:
Theodore Brenson, Thomas B. Brumbaugh, Mrs. Louise Bruner, Mr. and Mrs.
Lawrence A. Fleischman, Henry A. Jaffe, Miss Marian King, Howard Lipman,
Mrs. Charles E. Monroe, Joe L. Norris, Mrs. Elizabeth H. Sands, Charles Sheeler,
Jean Paul Slusser and Hugh Stix.

MATERIAL RECORDED ON MICROFILM

William Zorach papers. 4 rolls. Notebooks, photographs, sketches, correspondence and files of William Zorach and his family.
Isabel Bishop papers. 1 roll. Sketchbooks, correspondence, photographs.
Max Weber papers. 3½ rolls. His publications, letters and clippings.
Mrs. William Page letters (1851-1857). 25 frames. Letters loaned by Mrs. Lois Cole Taylor.
American Abstract Artists papers and Alice Trumbull Mason files. 1 roll.
William Sidney Mount correspondence. 1 roll. Letters in The New-York Historical Society that complement the material owned by the Suffolk Museum.
Detroit Institute of Arts. 11 rolls. Scrapbooks of the museum from its founding in 1883.

TAPE RECORDINGS OF OUTSTANDING AMERICAN ARTISTS AND EVENTS

Isabel Bishop on the technique of painting.
Edward Hopper
Paul Manship
Charles Sheeler
Abraham Walkowitz
William Zorach
Isabel Bishop and Warren Chappell
Elizabeth McCausland and Hudson Walker discussing Marsden Hartley
International Association of Art Critics. Meetings at The Metropolitan Museum of Art, May 21 and 22, 1959. Discussions of architecture and American painting and sculpture.

MIRIAM L. LESLEY, *Archivist*

HORATIO GREENOUGH'S PROPOSED DESIGNS FOR THE UNITED STATES COINAGE

By GEORGIA S. CHAMBERLAIN

THE problem of beautifying the United States coinage had long occupied the mind of the learned and urbane Director of the United States Mint, Dr. Robert Maskell Patterson (Fig. 2). Following his father's footsteps both as Vice-provost of the University of Pennsylvania and as Director of the United States Mint, Patterson had studied the physical sciences in Paris and London and had occupied the chair of natural sciences at the University of Virginia. His excellence as a teacher was long remembered.

Upon taking office as Director of the Mint in 1835 Patterson was instrumental in obtaining the services of the excellent die-sinker Christian Gobrecht of York and Lancaster Counties, Pennsylvania, to supplement the work of the elderly Chief Engraver, William Kneass. Through his term of office, Patterson made consistent efforts to obtain the services of the best artists, sculptors and die-sinkers available to improve the artistic quality of the coins and medals produced at the Mint.

Thomas Sully, the most eminent artist in Philadelphia, was requested by Patterson to design a seated female figure emblematic of Liberty for the silver coinage. Patterson himself suggested to Sully a classical design with Liberty holding the liberty pole in her right hand surmounted by the pileus, and her left hand was to rest on the United States shield, on which the word "Liberty" required by law was to be inscribed.¹ Titian Peale was asked to draw a flying eagle (Fig. 3 reverse).

Gobrecht's dies from Sully's design did not wholly please Patterson² (Fig. 3 obverse). In 1840 Patterson secured the services of Robert Ball Hughes, the Anglo-American sculptor, who was then in Philadelphia to enter the competition for an equestrian statue of Washington sponsored by the Society of the Cincinnati. Ball Hughes improved the proportions and rendered more realistic the modeling of the seated Liberty for the silver coinage, adding drapery from the elbow while keeping close to Sully's design as rendered by Gobrecht (Fig. 4).³ Patterson also asked Hughes to prepare a model for the Indian Peace Medal series of President William Harrison (Fig. 6) but this commission was not fulfilled because of Harrison's untimely death.⁴

To secure lifelike portraits for the Indian Peace Medals Patterson secured the services of the sculptors Ferdinand Petrich, to model a medallion of President Tyler,'John Gadsby Chapman, to make a model for the James K. Polk medal^a and Henry Kirke Brown for that of President Zachary Taylor'. Patterson was unsuccessful in his attempt in 1849 to obtain the office of Chief Engraver of the United States Mint for the best die-sinker in the country, Charles Cushing Wright.^b

It was natural then that with his ever-present desire to improve the artistic qualities of American coins and medals Patterson should turn to the internationally famous American sculptor, Horatio Greenough (Fig. 1) who, in the latter part of 1842, was in Washington, D.C. to supervise the installation of his classical statue of Washington in the United States Capitol. This controversial statue now rests, well-lighted in a manner to please Greenough's heart, not in the classic setting for which it was designed but in the chapel of the Smithsonian Institution, the architecture of which Greenough so abhorred.

The correspondence which follows, from the Records of the Bureau of the United States Mint for the year 1842, Fiscal Branch, National Archives, reveals the conflicting ideas of the two men, both with the same high purpose in view, the beautification of the United States coinage. On the one hand writes the cultivated yet pragmatic Director of the Mint; on the other, the idealistic but impractical sculptor, carried away by his endeavors to be original and to improve the taste of his countrymen in the light of his knowledge gained by years of work and study in Italy.

Unfortunately, the first letter of the correspondence is missing. Patterson, in his letter dated December 2, 1842, his eagerness for fresh designs by an American-born sculptor momentarily running away with him, rashly suggested, "I would not have you bound even by existing law." But he probably meant Greenough to design a variation of an emblem of Liberty, not the doing away entirely with the symbol prescribed by law which Greenough boldly suggested. Patterson's letter of December 28 took refuge in the existing law because he despaired of getting Congress's consent to any of Greenough's too radically different designs. It is significant that Patterson attributed his objections to the designs to the reaction he felt they would arouse in Congress. He left the door open for further efforts by the prominent sculptor, preferably closer in design to the existing coins.

In Greenough's gallant reply of December 30 to Patterson's unfavorable letter of the 28th, he conceals the hurt pride of the artist admirably, only betraying his feelings in his formal conclusion. Instead of the warmer "Your

obliged friend and servant," Greenough writes, "Very respectfully yours."

CORRESPONDENCE BETWEEN HORATIO GREENOUGH
AND DR. ROBERT M. PATTERSON, DIRECTOR, U.S. MINT

(from RG 104, Records of the Bureau of the United States Mint, General Correspondence, 1842, Fiscal Branch, General Records Division, National Archives, Washington, D.C.)

Dear Sir,

Your favor of the 25 inst reached me this morning and gave me the highest pleasure, both as a mark of your esteem for me as an artist, and as relating to contemplated modifications of the coinage. I have thought much on this subject and should deem myself most happy if by any aid of mine your views might be furthered.

However easy it may be to find fault with the coin as it now stands, I believe you will agree with me that any great change in it is a matter exceedingly perplexing and difficult.

I am particularly anxious to learn your opinion on the following points. Should the several coins be similar in design though varying in size? I have remarked that such a similarity has its advantages, as in the Spanish Dollar, Half, quarter, eighth & sixteenth of a dollar. Should every coin of whatever sort bear upon one of its faces and in a most conspicuous position, its denomination and value in full Roman letters?

I have at various times prepared designs for coins of the United States. I shall be happy to lay them before you when I have had a fuller explanation of your own views; at present I will merely say that the objects to which I have mainly directed my attention are, Nationality and Simplicity—to secure these, it would be necessary that each part should have a distinct and palpable meaning and that all such images as from their vagueness are forced to have their name written on them, should be omitted.

The machine^{*} for reducing the medallion intaglio to the size of the coin insures us I think a union of design and execution such as has not hitherto been seen, I am sure that I need not enlarge on the advantages of such a coinage—the combination of beautiful form and graceful arrangement with the most effective practical organization in every department of the Mint shews me that you are prepared to instruct me on this head

I am Dear Sir

Very respectfully
Your obliged friend & Servt
Horatio Greenough

R. M. Patterson Esqr.
Received Nov. 29

Mint of the United States
Dec. 2d, 1842

Dear Sir,

I am much gratified to find, by your letter of the 27th ult., that you are so well disposed to second my wishes by giving the valuable aid of your talents toward the improvement of our coinage. I gladly continue our correspondence on this subject, by answering your inquiries.

You ask if the several coins should be similar in design, though varying in size.—I answer, first that the law makes a distinction between the dime, half-dime, cent, and half-cent, and the other coins, by requiring that the first have simply the designations of their value on the reverse, while the others must have the eagle.—We have, moreover, made another distinction, by introducing the full figure of Liberty on the face of the silver coins, and the bust merely on that of the gold coins,—but on this I should not insist.

Your question as to the propriety of having the denomination and value of every coin marked conspicuously upon one of its faces, is one that has frequently occupied our thoughts. I would be very glad if we could adopt, as to this point, the plan employed in the French and some other European coins, as also in the four smallest denominations of our own. To do so, would, indeed, require a change of the law, but if the improvement could be shown to be as great in the appearance of the coins, as in the security from mistake, I think that Congress would not refuse to sanction it.

In your observations as to the objects to be kept in view in making the proposed new devices, I heartily concur with you.

I shall be much gratified to see your designs. If you can select one to suit our mutual views, I must then ask you to prepare the medallions, and with regard to these there will be many points, having a practical bearing upon the coinage, to which I must call your attention.

In making your designs, I wish you to be as free from restraint as possible. You see that I would not have you bound even by existing law, much less by instructions or even suggestions from me. What you shall devise, I feel confident that we can execute. It is the artist that we want, not the mechanician.

I am, dear Sir, very respectfully,
Your faithful Servant
R.M.P.

to
Horatio Greenough, Esq.
Washington

Washington, D.C. Dec. 10th '42

Dear Sir,

Agreeably [*sic*] to the suggestions of your second letter, I herewith transmit several sketches of coins, made without reference to the existing law. I regret that not having with me my portfolios, I am forced to send rude outlines made from memory instead of accurately elaborated designs.

In No 1 you will remark that I make one more desperate struggle to drive the heraldric eagle off the field. I need not say how much more of symmetry is attainable in *lettering* the face of this coin, even in retaining its general features.

To the group of corn in No 2 I am very partial, not only because it is one of the few fruits which form a staple from Maine to Georgia, but because it strikes me as capable of much variety and richness of effect, added to a simplicity always desirable.

I send these sketches that I may learn your objections to them and that I may be guided in my future efforts. Requesting that you will retain them for me as they are but sketches I remain

Dear Sir very respectfully
Your friend & Servt
Horatio Greenough

R.M. Patterson Esqr
U. S. Mint

Mint of the United States.
Philadelphia, Dec. 28, 1842

Dear Sir,

I fear you have been surprised at my long neglect to acknowledge the receipt of your letter of the 10th inst., and I certainly owe you an apology for it. I assure you, however, that I have been greatly obliged and pleased by your communication, and that your truly classical sketches have led me more and more to regret that, in the object which we have in view, we should be so much confined by the bonds of law. I must frankly state, however, that I should look upon an attempt to obtain the consent of congress to any of your beautiful designs for our coinage, as desperate.

Let me for a moment consider what objections could be made by a member of Congress, opposed, as many of them always are, to every innovation, should the sanction of law be asked for either of your devices for the national coinage.

No. 1 *Liberty* is put down,—rejected. Our fathers fought and died to obtain it, and now their degenerate sons reject even its emblem: etc. etc. An eagle is, indeed, retained, but it is the imperial eagle of Rome, not our own bald-head: etc.

No. 2 The Indian corn is characteristic enough, but it is not *emblematic*. If we adopt, as our motto with it, "*e pluribus unum*",—out of many grains one ear,—we shall be anticipating a multiplication of states which all the land from Cape Horn to the Arctic would not furnish. Then, on the obverse, we have the goddess of *Liberty* on her knees, with her head bowed in a suppliant posture, before the imperial eagle. (For heaven's sake do not accuse *me* of entertaining any such slanderous opinion of this exquisite design.)

No. 3 Industry and Plenty,—Agriculture and Mechanics.—I scarcely know what would be the points of attack against this device; but the omission of both *Liberty* and the *Eagle* would be seized upon certainly, and would, alone, be fatal. Then there would be the want, in these emblems, of anything nationally characteristic.—At the Mint we should complain of the groups being too large for our coins, especially those of the small size.

I fear that the truly classical figure sowing grain would be attacked as a Virginia field-hand, and that our slanderers might assert that we had substituted a victim of slavery, for the goddess of *Liberty*.

I hope I need not again say that I do not join in these criticisms; I hope, moreover, that you do not suppose me so weak as to imagine that any devices can be found that will not be the subject of attack and perhaps of ridicule. To succeed in our attempts, however, we must take care not to deviate too far from the present coins, and it would be very desirable, if good taste can be reconciled to it, to keep within the letter of the present law.

I pray you not to abandon an attempt so important as that of improving our coins as works of art and taste. I cannot advise with you: I do not feel competent. I only know that too great a change from the existing state of things would probably render our project impracticable.

The law by which we are now bound is as follows:

(Here copy Sect. 13 of Mint Act.—"Upon the coins etc. . . . omitted.")¹⁰

R.M.P.

To Horatio Greenough Esq.
Washington

Dear Sir

Washington, D.C. Dec. 30th '42

Your welcome letter of the 28 inst reached me this morning. I am truly happy to learn that though you despair of making any use of the designs

which I enclose, you were not displeased with them, apart from their incompatibility with existing regulations.

I have always considered the matter as one of great difficulty and the objections which you state to the several devices are very natural and I think might easily be made.

I should certainly prefer the eagle of the great seal to that which now appears on the coin and though it is impossible to make it other than a conventional image, it might be rendered more imposing by modifying the forms yet adhering to the posture and attributes.

I regard that clause of the law which requires that "Liberty" should not only be present but labelled also as fatal to that side of the coin. Liberty representing a negative idea does not easily take form or attributes—The fact that her own children require that her name be written upon her to prevent mistakes proves it. "The barbarous age of art" says a Greek historian "produced images so vague and imperfect that their authors feared to trust the public discernment and wrote under what they intended to pass for a tree *touto deudcov estiv.*"¹¹

They who fancy that real freedom depends in any way upon such puerile adhesions to an antiquated and childish conception, might get a different notion from a glance at the tower in the Grand Duke's Square in Florence, where that magic word inscribed by republican hands, has been allowed to remain in pure contempt by twenty successive princes; while the bayonets that glimer [sic] below as the guard is relieved by day and night and the rattle of arms presented on the passing of each decorated minion, shews the difference between words written and things done.

That the coinage is actually a good one for practical purposes there can be no doubt—perhaps it is unwise to endeavour to change it unless step by step with the advance of taste in the country; that such advance is making, I should want no better proof than the actual coin as compared with that of the commencement of this century.

I remain Dear Sir
Very respectfully Yours
Horatio Greenough

R. M. Patterson Esq.
U.S. Mint
Philadelphia

In the ensuing months before Greenough's departure for Italy Patterson still hoped to obtain Greenough's services for the United States Mint, specifically to design a medal of George Washington to complete the Indian Peace Medal series begun at the time of Jefferson and with portraits of the succeeding Presidents on the obverse to be presented to Indian chiefs at the

time of treaty-making or ceremonial visits to the city of Washington. In a letter to the Honorable John C. Spencer, Secretary of the Treasury, dated May 19, 1843, Patterson writes:¹³

"I am glad that your attention has been turned to the circumstance that, as the series of Presidential medals, struck as presents for the Indian Chiefs, began with Mr. Jefferson those of the two first Presidents are wanting. The others were all made for the War Department under special appropriations, and I presume that the same course would have to be pursued to supply these omissions. I think it is very desirable, however, that medallion likenesses, fitted for the new process of cutting the dies, now employed at the Mint, and which dispenses with the employment of an engraver, should, if possible, be prepared by Mr. Greenough before he leaves the country for Italy. He is, as you know, a very superior artist, and might be expected to give . . .? likenesses free from the foreign expression of countenance which is too apt to appear in Mr. Petrich's work."

Unfortunately no funds were available at that time and later the Duvivier profile after Houdon from the Washington Army medal, "Washington before Boston," was used instead to complete the series.¹⁴

That Horatio Greenough did not give up hope of improving the designs for the United States coinage and winning over Dr. Patterson and Congress to his own ideas is revealed in his letter to his brother dated March 3, 1843;

" . . . Mr. Patterson, the Master of the Mint, has opened a correspondence with me on the subject of the coinage. He seems aware that at present the coins are very bad specimens of art, and I have some little hopes of doing a little good there. A leading feature in my designs will be that one side of each coin is to be devoted to stating, in full Roman letters what the value of the coin is. I shall leave out the Liberty altogether . . ."¹⁴

No further mention of Greenough appears in the Mint records. Upon the death of the engraver, Christian Gobrecht, on July 23, 1844, competition immediately began among aspirants for his office. Thomas Sully wrote Dr. Patterson on July 30, 1844, suggesting one Charles Welsh, banknote engraver of Philadelphia. James Barton Longacre, engraver of Philadelphia and publisher of *The National Portrait Gallery of Distinguished Americans*, succeeded Gobrecht on September 16, 1844.

Another applicant for the office was a die-sinker named Allen Leonard, who had made a die for a medal of the elder John Adams to complete the Presidential medal series (Fig. 7). Patterson had not considered his work as satisfactory but Leonard's political adherents were urging his candidacy even though Longacre had already been appointed. With remarkable persistence Leonard bombarded the Secretary of the Treasury, the Honorable R. J. Walker, and Dr. Patterson with letters of supplication for the office from June to December 1845.

Dr. Patterson's letters to the Secretary of the Treasury and to Leonard at



Fig. 2. SAMUEL F. DUBOIS, *Robert Maskell Patterson*
Philadelphia, American Philosophical Society



Fig. 1. JOHN GADSBY CHAPMAN, *Horatio Greenough*
The Boston Athenaeum



Fig. 3. 1838 *Dollar* (obverse designed by Thomas Sully; reverse by Titian Peale; die-sinker Christian Gobrecht)



Fig. 4. 1840 *Dollar* (obverse and reverse from a model by Robert Ball Hughes)



Fig. 5. *Twenty Dollar Gold Piece, the 1850 Double Eagle* (by J. B. Longacre)

that time reveal the Director's high ideal for the beauty of United States coins, his real opinion of the abilities of Longacre and his ever-present hope of finding an artist who might produce original, creative and truly American designs for the coins.

Mint U.S.
Aug. 20, 1845

Sir,

Your note of the 7th inst., asking my views with regard to the office of Engraver of the Mint, was handed to me by Mr. Leonard, who is an applicant for that situation.

The present incumbent, Mr. Longacre, is a gentleman of excellent character, highly regarded in this community, and has acquired some celebrity as an engraver on copper; but he is not a Die-Sinker. Indeed I do not know that he has ever made an attempt in this art. For the mere routine work of the Mint, however, it is not required. So long as one can rest contented with our present coins, the making of the dies used for the Mints will be a mere mechanical operation, and the office of Engraver little more than a Sinecure. I confess, however, that I am not myself contented with our coins as works of art; and if I knew a man of real taste, talent, and skill, who could make for us a new set of original dies, I would not hesitate to recommend him for the appointment at the Mint. But I do not know any such person in the United States, and I doubt if there be one.

Mr. Leonard has, until now, built his pretensions upon a medal which he engraved of the head of the elder Adams. I have frankly told him that I did not consider it a satisfactory evidence of his ability to make the dies required for the Mint; and I am quite sure that, in this judgment, I should be joined by any man of taste. He feels confident, however, that he can execute a die that would be satisfactory, and he is now engaged in cutting one, as a test, in the low relief required for coins.

When he has completed this work, he will bring it to me, and I will make report to you of his success.

R.M.P.
Dr

To/Hon. R. J. Walker
Secretary of the Treasury

Leonard produced a die, a copy of the head of Louis Philippe from the five-frank piece, which Patterson conceded displayed "much skill in mechanical execution." But, as Patterson wrote to the Secretary of the Treasury on Dec. 19, 1845:

This is not all we want at the Mint. We require an artist of taste, judgment and inventive talent; a man who can devise as well as execute. Now the mechanical skill of the die-sinker is even a subordinate qualification, with which we could almost entirely dispense. If the artist, after making his design, be able to model in wax, so as to make a medallion of three or four inches diameter, in low relief,—all the rest can be done by ordinary workmen. A cast of the medallion is made in iron, and from this, by the aid of the "portrait lathe," a die is cut, which is a perfect fac-simile of the original, reduced to the size required. Some of the medals executed at the Mint,—one of Franklin, and the Indian Medals of President Tyler,—were struck from dies made in this way. The original dies of our dime and half-dime were also cut by the portrait lathe, set in motion by the steam-engine.

The present incumbent in the office of Engraver of the Mint,—a Mr. Longacre,—has shown, as I think, more taste and judgment in making devices for an improved coinage here than have been exhibited by any of his predecessors. He has shown too that he is quite competent to make the required models from his drawings, and he is now engaged in this work. I think that it will be successful, and that he will be able, if not interrupted in his labors, to accomplish the improvement in our coins which is so desirable. I hope, therefore, that his tenure of office will not be interrupted until I am able to lay before you, and through you before the President, the evidence of his skill and taste.

R.M.P.

To/Hon. R. J. Walker,
Sec. of Treasury

Six months later the persistent Leonard made one more try for the coveted office of Engraver. Patterson's reply, while unequivocally refusing Leonard's petition, still expresses the Director's hope for discovering an artist who might conceive of designs for the coins which might lift them to a high plane of numismatic art.

Mint of the United States
June 11th, 1846.

Dear Sir,

On the visit which you recently made to me here, you mentioned that some of your friends were still disposed to urge your claim to the office of Engraver of the Mint, on the ground of your superior skill as an artist; and, desirous of putting this claim to the test, you asked me to indicate a subject

in which you might have an opportunity of exhibiting your abilities, both as to design and execution.

Feeling anxious that my position in this case should be accurately defined, and that my communication (?) should not be misunderstood, I stated that I preferred giving my answer to you in writing.

I have then, in the first place, to state, that the office of Engraver of the Mint is not vacant, but is filled by a gentleman who is in high repute as an artist, and of unexceptionable standing as a man. I cannot, therefore, feel myself justified in taking any step which would have his removal from office in view; and that which has been suggested to me would seem to be of this character.

But I must also recount that, as you well know, the power of removal and appointment does not rest with me, but with the President of the United States; and that the career of honorable rivalry is open to all claimants. If you, or any other artist, should choose to present a device (either cut a die or modelled in a medallion) for the American coin, better imagined and better executed than that now used, and which should prove so satisfactory as to make its adoption desirable, and if you should choose to found upon it a claim to the office of Engraver, you have a perfect right to do so, and the President would no doubt weigh that claim with care and impartiality.

Very respectfully
and truly yours,
R. M. Patterson

To/Allen Leonard, Esq.

Evidently it was not of importance to the practical yet idealistic Patterson whether original and fine concepts for the coinage were produced by the old-fashioned method of cutting the dies in steel with fine tools by hand, or by the modeling of suitable medallions to be used to produce the dies in reduced size by the operation of the portrait lathe.

For some reason, Longacre attempted to cut dies by hand for the gold double eagle (the twenty dollar gold piece) in 1849, and struggled many months over the unaccustomed task (Fig. 5). In the meanwhile, the eminent die-sinker Charles Cushing Wright of New York had speedily completed magnificent dies for the gold medals awarded by Congress to Generals Winfield Scott and Zachary Taylor for the victories in Mexico. Although Wright had worked from the designs of others, he had interpreted them in masterful style.

Dr. Patterson was so impressed with the ability and taste of Wright that he

hoped to introduce the New York artist as Chief Engraver in place of Longacre. This attempt was unsuccessful, however, and Longacre remained in office until his death in January, 1869.

Patterson left the Directorship of the Mint in 1851, his high concept for the improvement of the designs for the United States coinage never fully realized. Dr. Patterson's term of office, nevertheless, "was marked by an entire revolution in the coinage, and the ready acceptance of those improvements which followed so rapidly upon the introduction of steam."¹⁵

¹ Walter Breen, *The Secret History of the Gobrecht Coinages 1836-1840*. New York, pp. 3, 5.

² *Ibid.*, p. 7.

³ Georgia S. Chamberlain, "Robert Ball Hughes, Sculptor, and the U.S. Silver Coinage of 1840," *The Numismatist*, August 1958, pp. 928-932.

⁴ *Ibid.*, p. 931.

⁵ Chamberlain, "Ferdinand Pettrich, Sculptor of the President Tyler Indian Peace medal," *The Numismatist*, April 1957, pp. 387-390.

⁶ Chamberlain, "Chapman's Model of the President Polk Indian Peace Medal," *The Numismatist*, May 1947, pp. 533-537.

⁷ See Records of the United States Mint, miscellaneous correspondence, year 1849, National Archives; Chamberlain, "President Zachary Taylor's Indian Peace Medal," *The Numismatist*, May 1959, pp. 519-524. In the foregoing medals and in Ball Hughes' model for the seated Liberty the services of a die-sinker were dispensed with. Franklin Peale, Chief Coiner of the United States Mint, used the new Contamin portrait lathe to produce the dies, working from an iron casting of the sculptor's model.

⁸ Breen, basic research in *The Standard Catalogue of United States Coins*, 18th ed. See page 134.

⁹ The Contamin portrait lathe.

¹⁰ This is a direction to the copyist or clerk to copy Section 13 of the Mint Act in the finished letter to be sent to Greenough. The section referred to is as follows: (from *Laws of the United States relating to Loans and the Currency [since 1860] including the Coinage Acts* compiled at the Treasury Department, Washington, Government Printing Office, 1878, Page 11, Chapter III. An act supplementary to the act entitled "An act establishing a mint, and regulating the coins of the United States") Section 13. That upon the coins struck at the mint there shall be the following devices and legends: upon one side of each of said coins there shall be an impression emblematic of liberty, with an inscription of the word Liberty, and the year of the coinage; and upon the reverse of each of the gold and silver coins, there shall be the figure or representation of an eagle, with the inscription United States of America, and a designation of the value of the coin; but on the reverse of the dime and half dime, cent and half cent, the figure of the eagle shall be omitted.

¹¹ Greek words written by Greenough in the letter meaning: "This is a tree."

¹² Mint Records, Miscellaneous Correspondence, year 1843. Fiscal Section, National Archives, Washington, D.C.

¹³ Bauman I. Belden, *Indian Peace Medals issued in the United States*, The American Numismatic Society, New York, 1927, p. 39.

¹⁴ *Letters of Horatio Greenough to his brother Henry Greenough*, ed. by Frances B. Greenough, Boston, 1887. Letter dated March 3, 1843.

¹⁵ *Illustrated History of the United States Mint*, George G. Evans, publisher, 1885, p. 102.
N.B. Photographs of coins through the courtesy of the American Numismatic Society.

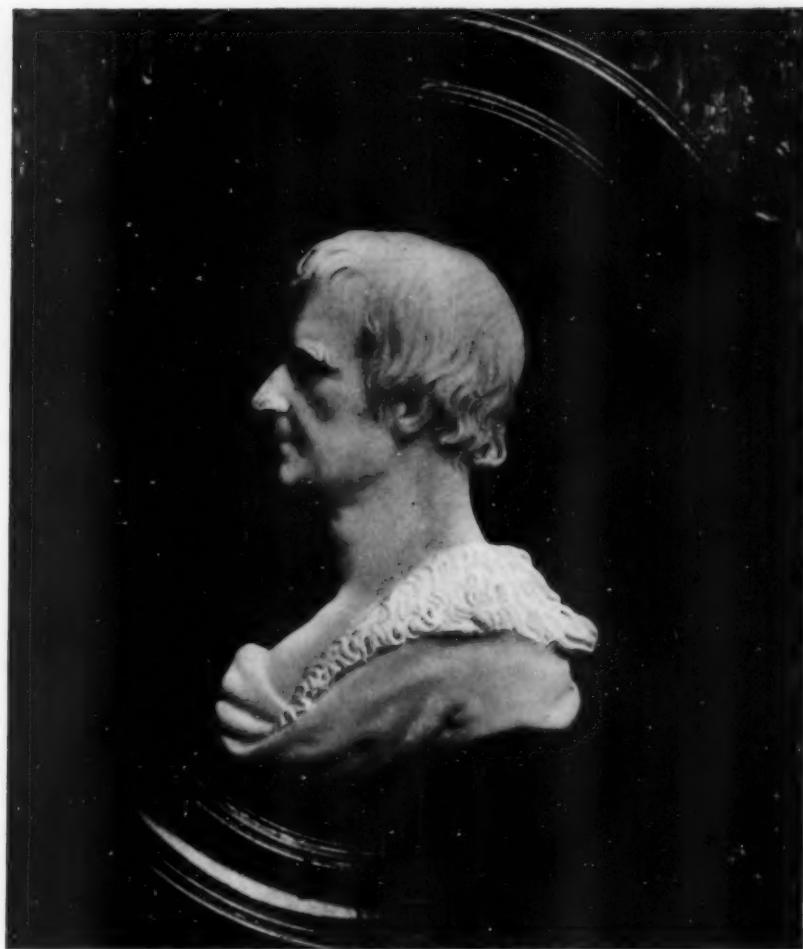
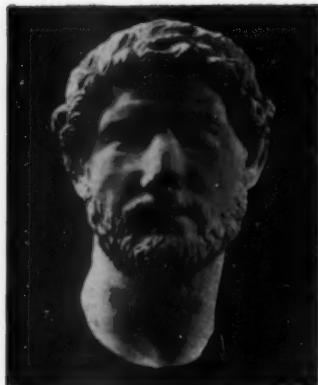


Fig. 6. ROBERT BALL HUGHES, *Wax miniature of William Henry Harrison*
Boston, Museum of Fine Arts



Fig. 7. *Indian Peace Medal of John Adams, 2nd President of the United States*
(designed by Allen Leonard)
Washington, D.C., Smithsonian Institution



TOP: 1 *Emperor Hadrian*, Roman, II century A.D. Museum of Art, Rhode Island School of Design, Providence. 2. *Pendant-Axe God*. Costa Rica, from Nicoya Peninsula, 16th century. Seattle Art Museum. 3. *The God Heron*. Egyptian, III-IV century A.D. Museum of Art, Rhode Island School of Design, Providence.

CENTER: 1. *Xiuhtecualli, the Fire God*. Veracruz, between 900 and 1200 A.D. The Denver Art Museum. 2. *Amphora*. Greek, ca. 540 B.C. The Cincinnati Art Museum. 3. *Tripod Jar*. Teotihuacan region, Mexico. Seattle Art Museum.

BOTTOM: 1 *Kylix*, Greek, V century B.C. Seattle Art Museum. 2. *Queen Nefertiti*. Egyptian, ca. 1365 B.C. The Denver Art Museum. 3. *Kylix*. Greek, V century B.C. Seattle Art Museum.

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

APRIL—JUNE, 1959

ANCIENT ART

*Indicates object is illustrated

EGYPTIAN

**Queen Nefertiti, the Wife of Ikhnaton* (Amenhotep IV). From the sculptor's workshop at Tel-El Amarna. New Kingdom, XVIII dynasty (ca. 1365 B.C.). Pink limestone, H. 6"; D. 7 $\frac{1}{2}$ "; W. 5". The Denver Art Museum.

**The God Heron*. Votive painting from Roman Egypt. III-IV century A.D. Tempera on panel, H. 25 $\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.

Greek

**Amphora*. The Swing Painter, ca. 540 B.C. Pottery, H. 19 $\frac{1}{2}$ "; W. 13 $\frac{1}{2}$ ". The Cincinnati Art Museum.

**Kylix*. V century B.C. Black painted earthenware, H. 4"; Diam. 7". Seattle Art Museum.

ROMAN

**Emperor Hadrian*. II century A.D. Greek island marble, L. 15 $\frac{1}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.

PRIMITIVE ART

AFRICAN

Mask. Bambara tribe, French Sudan, 19th century. Wood, H. 11 $\frac{1}{2}$ ". Allen Memorial Art Museum, Oberlin College.

MEDIEVAL ART

PAINTING

FLEMISH

*Master of Flémalle and Assistants, *Madonna and Child with Saints in the Enclosed Garden*. Panel, H. 47 $\frac{1}{2}$ "; W. 58 $\frac{1}{2}$ ". The National Gallery of Art, Samuel H. Kress Collection, Washington, D.C.

**Weyden, Pieter van der, Crucifixion*. Oil on cradled panel, H. 23 $\frac{3}{4}$ "; W. 18 $\frac{1}{4}$ ". The Akron Art Institute.

GERMAN

*Koerbecke, Johann, *The Ascension*. Panel, H. 36 $\frac{1}{2}$ "; W. 25 $\frac{1}{2}$ ". The National Gallery of Art, Samuel H. Kress Collection, Washington, D.C.

ITALIAN

Altichieri, Altichiero, *The Crucifixion* (triptych). Tempera on panel, central panel: H. 12 $\frac{1}{4}$ "; W. 8 $\frac{1}{4}$ ". Wings: H. 12 $\frac{1}{4}$ "; W. 2 $\frac{1}{4}$ ". The Virginia Museum of Fine Arts, Richmond.

The Angel of the Annunciation. Late 15th century. Oil on panel, H. 33 $\frac{1}{2}$ "; W. 23 $\frac{1}{4}$ ". The J. B. Speed Art Museum, Louisville.

Banco, Maio di, *The Crucifixion*. Tempera on panel, H. 23"; W. 9 $\frac{1}{4}$ ". The Virginia Museum of Fine Arts, Richmond.

Berlinghieri, Berlinghiero, *Madonna and Child*. Canvas over panel, H. 28 $\frac{3}{4}$ "; W. 19 $\frac{1}{4}$ ". The North Carolina Museum of Art, Raleigh.

SCULPTURE

FRENCH

**Head from St. Giles du Gard*. Provence, ca. 1160. Limestone, H. 7 $\frac{3}{16}$ "; W. 5 $\frac{1}{16}$ ". The Cincinnati Art Museum.

MEXICAN

Figure of a Priest Dressed as the Day God of the Dog Day. IX century, probably Mixtec or Totonac. Ceramic, H. 28"; W. 13". The Denver Art Museum.

**Xiuhtecualli, the Fire God*. Veracruz, between 900 and 1200. Ceramic, H. 18". The Denver Art Museum.

DECORATIVE ARTS

CERAMICS

Hut with Figures. Tarascan, 500-1500. Pottery, H. 10 $\frac{1}{4}$ "; W. 6 $\frac{1}{2}$ ". M. H. de Young Memorial Museum, San Francisco.

**Tripod Jar* (frescoed). Mexican, Teotihuacan region, Pre-Columbian. Stuccoed earthenware, H. 5 $\frac{1}{2}$ ". Seattle Art Museum.

GLASS

Stained Glass with Figures of Four English Knights.
English Gothic, possibly from a Crusader's window,
late 14th or early 15th century. H. 15"; W. 11".
The Denver Art Museum.
Roundel. French, 13th century. Stained glass, H. 30";
W. 30". The Detroit Institute of Arts.

SIXTEENTH THROUGH NINETEENTH CENTURY ART

(Unless otherwise indicated, all paintings listed are oil on canvas)

PAINTING

AMERICAN

Anonymous, *Miniature of Gabriel Christie* (1757-1808).
Ca. 1797. H. 2½"; W. 2". The Maryland Historical Society, Baltimore.
*Brown, James, *The Young Pedlar*. 1850. H. 24"; W. 19¾". The Toledo Museum of Art.
Cassatt, Mary, *Alexander Cassatt and his Son Robert Kelso Cassatt*. 1884. The Philadelphia Museum of Art.
Chase, William M., *Fish*. H. 31"; W. 39". The Butler Institute of American Art, Youngstown.
Cole, Thomas, *In the Simmenhall*. H. 20"; W. 30½". The University of Kansas Museum of Art.
*Copley, John Singleton, *Epes Sargent*. H. 49¾"; W. 40". The National Gallery of Art, Washington, D.C.
Doughty, Thomas, *A Romantic Landscape*. 1832. H. 30¼"; W. 40¼". Smith College Museum of Art.
*Flagg, Jared Bradley, *Portrait of Eliza Trowbridge*. H. 53½"; W. 43¾". Seattle Art Museum.
Hill, John William, *On the Ramapo—Rockland County*. 1869. Watercolor, H. 15¾"; W. 25¾". The Montclair Art Museum.
Inness, George, *Hillside at Etretat*. 1876. H. 25½"; W. 38¾". The Corcoran Gallery of Art, Washington, D.C.
Martin, John, *Belshazzar's Feast*. H. 32"; W. 48". The Wadsworth Atheneum, Hartford.
Reinhart, Benjamin F., *The Emigrant Train Bedding Down for the Night*. ca. 1860. H. 40"; W. 70". The Corcoran Gallery of Art, Washington, D.C.
*Stuart, Gilbert, *Anne Izzard*. Albany Institute of History and Art.
*Stuart, Gilbert, *Mrs. James Greenleaf* (1769-1851). The Philadelphia Museum of Art.
*Sully, Thomas, *Lady in Black Veil*. Albany Institute of History and Art.
Vedder, Elihu, *In Memoriam*. 1870. H. 44½"; W. 20". The Corcoran Gallery of Art, Washington, D.C.

AUSTRIAN

*Maulbertsch, Franz Anton, *Pastoral Serenade*. H. 10"; W. 14". The Baltimore Museum of Art.

DUTCH

Lievens, Jan, *Landscape*. H. 23½"; W. 30½". Isaac Delgado Museum of Art, New Orleans.
Teniers, David, the Younger, *Village Scene*. Oil on panel, H. 10½"; W. 14½". The John Herron Art Institute, Indianapolis.

ENGLISH

Daniell, William, *Palais Royal* (pair of Paintings). 12½" x 23½"; 12½" x 23½". The Akron Art Institute.

FLEMISH

Cleve, Joos van, *St. John on Patmos*. Ca. 1525. Oil on panel, H. 28¾"; W. 28". University of Michigan Museum of Art (see cover).

*Hemessen, Jan van, *The Parable of the Unmerciful Debtor*. Oil on panel, H. 33"; W. 60½". University of Michigan Museum of Art.

FRENCH

*Boullogne, Jean de, *Soldiers and Bohemians, or The Concert*. H. 47"; W. 62½". The John Herron Art Institute, Indianapolis.

*Bourdon, Sébastien, *Christ Receiving the Little Children*. The Art Institute of Chicago.

*Bourdon, Sébastien, *Holy Family*. H. 29¾"; W. 40¾". The Dayton Art Institute.

Gérard, François, *Family Group*. H. 32½"; W. 25½". The Baltimore Museum of Art.

*Géricault, Théodore, *Scene from the Greek War of Independence*. 1822-1823. H. 15"; W. 18¾". The Virginia Museum of Fine Arts, Richmond.

*Ingres, J.-A.-D., *Entry into Paris of the Dauphin, Future Charles V*. 1821. H. 18½"; W. 21½". The Wadsworth Atheneum, Hartford.

*Manet, Edouard, *Le Repos (Berthe Morisot)*. 1871. H. 58½"; W. 43¾". Museum of Art, Rhode Island School of Design, Providence.

*Manet, Edouard, *The Tragedian (Portrait of Rouvière as Hamlet)*. H. 73½"; W. 42½". The National Gallery of Art, Washington, D.C.

Redouté, Pierre-Joseph, *Les Roses*. 7 watercolors painted on vellum, before 1817. The Cleveland Museum of Art.

Robert, Hubert, *Architectural Scene from the Hotel de Massa, Paris*. H. 70½"; W. 42". The John Herron Art Institute, Indianapolis.

Rousseau, Pierre-Etienne-Théodore, *Landscape*. H. 14"; W. 18". The Virginia Museum of Fine Arts, Richmond.

*Vouet, Simon and atelier, *Bellona, or Allegory of Peace*. H. 73"; W. 53½". The John Herron Art Institute, Indianapolis.



TOP: 1. VERROCCHIO (school of), *Kneeling Angel*. The Toledo Museum of Art. 2. Head from St. Giles du Gard. French, ca. 1160. The Cincinnati Art Museum. 3. VERROCCHIO (school of), *Kneeling Angel*. The Toledo Museum of Art.

CENTER: MASTER OF FLÉMALLE and assistants, *Madonna and Child with Saints in the Enclosed Garden*. The National Gallery of Art Samuel H. Kress Collection, Washington, D.C.

BOTTOM: 1. LUCAS CRANACH THE ELDER, *Portrait of a Man*. The National Gallery of Art, Samuel H. Kress Collection, Washington, D.C. 2. JOHANN KOERBECKE, *The Ascension*. The National Gallery of Art, Samuel H. Kress Collection, Washington, D.C. 3. LUCAS CRANACH THE ELDER, *Portrait of a Woman*. The National Gallery of Art, Samuel H. Kress Collection, Washington, D.C.



TOP: 1. SALVATOR ROSA, *The Death of Regulus*. The Virginia Museum of Fine Arts, Richmond. 2. JEAN DE BOULLOGNE, *Soldiers and Bohemians* or *The Concert*. The John Herron Art Institute, Indianapolis.

CENTER: JAN VAN HEMESSEN, *The Parable of the Unmerciful Debtor*. University of Michigan Museum of Art.



BOTTOM: 1. SIMON VOUET and atelier, *Bellona* or *Allegory of Peace*. The John Herron Art Institute, Indianapolis. 2. PAOLO VERONESE, *The Annunciation*. The National Gallery of Art, Samuel H. Kress Collection, Washington, D.C.

GERMAN

Amberger, Christoph, *Portrait of a Young Nobleman*. Los Angeles County Museum.
*Cranach, Lucas, the Elder, *Portrait of a Man; Portrait of a Woman*. Panel, H. 22 $\frac{1}{8}$; W. 15 $\frac{1}{8}$. The National Gallery of Art, Samuel H. Kress Collection, Washington, D.C.

ITALIAN

Cambiaso, Luca, *Pietà with Angels*. Ca. 1575. H. 71"; W. 44 $\frac{1}{16}$. Museum of Art, Rhode Island School of Design, Providence.
Cortona, Pietro da, *Adoration of the Shepherds*. Ca. 1640. Slate, H. 8 $\frac{7}{8}$; W. 10 $\frac{11}{16}$. Museum of Art, Rhode Island School of Design, Providence.
Dolci, Carlo, *Trinity*. H. 27 $\frac{1}{8}$; W. 23 $\frac{1}{2}$. Museum of Art, Rhode Island School of Design, Providence.
Guercino, *Christian Charity*. H. 36 $\frac{1}{4}$; W. 45 $\frac{1}{4}$. The Dayton Art Institute.
*Panini, Giovanni Paolo, *Classical Scene with Roman Ruins*. 1744. H. 19 $\frac{1}{2}$; W. 26 $\frac{1}{4}$. The Springfield Museum of Fine Arts, Springfield, Mass.
*Panini, Giovanni Paolo, *Coastal Scene*. H. 49"; W. 58 $\frac{1}{8}$. Seattle Art Museum.
Pittoni, Giovanni Battista, *Sacrifice of Polyxena at the Tomb of Achilles*. H. 20 $\frac{1}{2}$; W. 39 $\frac{1}{2}$. The Akro Art Institute.
*Rosa, Salvator, *The Death of Regulus*. H. 60"; W. 86 $\frac{1}{2}$. The Virginia Museum of Fine Arts, Richmond.
Salviati, Francesco, *Portrait of a Young Man*. H. 18 $\frac{3}{4}$; W. 15". The Virginia Museum of Fine Arts, Richmond.
*Tiepolo, Giovanni Battista, *The Ascension of Christ*. Ca. 1740. H. 30"; W. 35 $\frac{1}{4}$. The Virginia Museum of Fine Arts, Richmond.
*Tintoretto, *Christ Washing His Disciples' Feet*. Early 1550's. H. 61"; W. 160 $\frac{1}{2}$. The Art Gallery of Toronto.
*Veronese, Paolo, *The Annunciation*. H. 38 $\frac{1}{4}$; W. 29 $\frac{1}{8}$. The National Gallery of Art, Samuel H. Kress Collection, Washington, D.C.
*Veronese, Paolo, *Diana and Actaeon*. H. 10"; W. 43 $\frac{1}{2}$. The Museum of Fine Arts, Boston.

SPANISH

Anonymous, *Still-Life with Fruits and Spices*. Ca. 1650. H. 22"; W. 38". The Currier Gallery of Art, Manchester.
Goya, Francisco, *Fray Joaquin Company, Archbishop of Saragossa*. Ca. 1797. H. 28"; W. 21 $\frac{1}{2}$. The J. B. Speed Museum, Louisville.
*Goya, Francisco, *Children with a Cart*. 1778-1779. H. 57 $\frac{1}{4}$; W. 37". The Toledo Museum of Art.
Greco, El, *The Holy Family*. H. 20 $\frac{7}{8}$; W. 13 $\frac{1}{2}$. The National Gallery of Art, Samuel H. Kress Collection, Washington, D.C.

DRAWING

The well-known Gilbert Davis collection of eighteenth and nineteenth century drawings and watercolors has recently been acquired by the Henry E. Huntington Library and Art Gallery, San Marino, California. It is composed of some 1700 items, a small group of which are reproduced on pages 293, 295.

DUTCH

Bray, Jan de, *Portrait of a Man*. Pencil and wash, H. 5 $\frac{11}{16}$; W. 6 $\frac{3}{16}$. The Wadsworth Atheneum, Hartford.
Goltzius, Hendrik, *Holy Family in the Manger*. Ink on parchment, H. 11 $\frac{1}{4}$; W. 8". The Santa Barbara Museum of Art.

ENGLISH

Solomon, Simeon, *Young Nude Girl Standing*. Colored crayon, H. 11 $\frac{1}{2}$; W. 5 $\frac{1}{4}$. The Museum of Fine Arts, Boston.
Richardson, Jonathan, Sr., *Self-Portrait with his Son*. Sanguine chalk on paper, H. 11 $\frac{1}{2}$; W. 15 $\frac{1}{4}$. The Montreal Museum of Fine Arts.

FLEMISH

Bol, Hans, *Landscape with Trees and Distant View of a City*. 1588. Pen, ink and wash, H. 6 $\frac{1}{4}$; W. 8 $\frac{13}{16}$. University of Michigan Museum of Art.

FRENCH

Corot, Jean-Camille, *Landscape*. Pencil, H. 16"; W. 11 $\frac{1}{4}$. The Santa Barbara Museum of Art.
Couture, Thomas, *A Lawyer* (study for the painting *Allant à l' Audience*). Charcoal, H. 17"; W. 11 $\frac{1}{4}$. The Santa Barbara Museum of Art.
Millet, Jean-François, *Blind Tobias*. Charcoal, H. 7 $\frac{1}{4}$; W. 9". The Santa Barbara Museum of Art.
Poussin, Nicolas, *Italian Landscape*. Pen and brush with brown ink, H. 5 $\frac{1}{4}$; W. 8 $\frac{1}{16}$. The Cleveland Museum of Art.
Seurat, Georges, *Café Concert*. Ca. 1887. Conté crayon, H. 12 $\frac{1}{2}$; W. 9 $\frac{1}{16}$. The Cleveland Museum of Art.

ITALIAN

Guercino, *David with the Head of Goliath*. Red chalk, H. 12 $\frac{1}{16}$; W. 16 $\frac{1}{8}$. The Santa Barbara Museum of Art.
Odazzi, Giovanni, *Study for a Church Ceiling*. Watercolor and pen, Diam. 29" (sight). University of Michigan Museum of Art.
Pinelli, Bartolomeo, *Pinelli alla Tratoria*. Ca. 1824. Black ink, H. 17"; W. 22 $\frac{1}{2}$. Museum of Art, Rhode Island School of Design, Providence.

ENGRAVING

FRENCH

Janinet, Jean-François, *Mademoiselle Du T.* 1779.
Color engraving, H. 11 $\frac{1}{2}$ "; W. 9 $\frac{1}{2}$ ". *The Offering of Love.* Color engraving, H. 10 $\frac{1}{4}$ "; W. 14 $\frac{1}{2}$ ".
The Detroit Institute of Arts.
Louis XVI Crowned at Rheims, 11 June 1775. Printed
in color by Briceau after Jean-Baptiste Huet, H.
15 $\frac{1}{2}$ "; W. 13 $\frac{1}{2}$ ". The Detroit Institute of Arts.

SCULPTURE

FRENCH

*Daumier, Honoré, *Docteur (Clément-François-Victor-Gabriel) Prunelle.* Bronze, H. 5"; W. 5 $\frac{1}{2}$ "; D. 4 $\frac{1}{2}$ ". Smith College Museum of Art.
Rodin, Auguste, *Brother and Sister.* 1890. Bronze,
H. 15 $\frac{1}{4}$ ". Portland Art Museum.

GERMAN

*Guenther, Ignaz (school of), *Statuette of St. John.* Polychromed wood, H. 18 $\frac{1}{2}$ ". The Baltimore Museum of Art.

ITALIAN

Anonymous, *Toad.* 17th century. Bronze, H. 5 $\frac{1}{2}$ "; L. 8". University of Kansas Museum of Art.
Rossi, Angelo de, *Model for Monument of Pope Alessandro VIII.* Terracotta, H. 19"; W. 12"; D. 12".
M. H. de Young Memorial Museum, San Francisco.
Sansovino, Jacopo, and assistants, *Neptune.* Bronze, H. 15". The Walters Art Gallery, Baltimore.
*Valle, Filippo della, *Justice* (sketch for tomb figure). Terracotta, H. 16 $\frac{1}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.
*Verrocchio (school of), *Kneeling Angels* (pair). Ca. 1480. Terracotta, H. 33 $\frac{1}{2}$ "; L. 24 $\frac{1}{4}$ ". The Toledo Museum of Art.
Vries, Adriaen de, *Hebe, Goddess of Youth.* Bronze, H. 24 $\frac{1}{2}$ ". The Detroit Institute of Arts.

DECORATIVE ARTS

CERAMICS

*Ten-Sided Bowls (pair). Meissen, 1735-1740. Porcelain with enamel decoration; coat-of-arms of Count Poderwils, H. 3 $\frac{1}{2}$ ". Seattle Art Museum.
*Delft Garniture (3-piece). Factory of Lambertus van Eenhorn, ca. 1700. Earthenware, H. 11 $\frac{1}{4}$ " and 10 $\frac{3}{4}$ ". The Toledo Museum of Art.
*Tankard ("Schnelle"). German (Siegburg), second half of 16th century. Stoneware with pewter

mount, H. 14 $\frac{1}{2}$ ". The Cooper Union Museum, New York.

Tucker Plates (2). American (Philadelphia), 1825-1838.
Porcelain Tucker Night Lamp (base and body). American (Philadelphia), 1825-1838. Porcelain. The Philadelphia Museum of Art.

FURNITURE

*Armchairs (pair). French, 1725-1730. Gilt gesso, Beauvais tapestry, H. 45"; W. 27"; D. 31". The Toledo Museum of Art.
*Bracket Clock. English, ca 1740. Walnut veneered case with brass mounts, H. 57". Colonial Williamsburg.
*Chest of Drawers. American, ca. 1750-1760. Mahogany with pine secondary wood, H. 28 $\frac{1}{4}$ "; W. 32 $\frac{1}{4}$ ". Colonial Williamsburg.
Side Chairs (pair). American (Salem), Ca. 1780. Mahogany. The Currier Gallery of Art, Manchester.
*Workbox. Sheraton. Satinwood inlay, H. 46 $\frac{1}{4}$ "; W. 14". The Montreal Museum of Fine Arts.

METAL

*Barometer. English (London), Daniel Quare, ca. 1700. Black shagreen covered, with chased and gilt metal mounts and fittings, H. 40 $\frac{1}{2}$ ". Colonial Williamsburg.
Bed Warmer. American (Philadelphia), William Will. Pewter. Pen Knife, Brass Ink Pot, Quill Pen, enclosed in leather case. English or American, 18th century. The Philadelphia Museum of Art.
Coffer. Italian, middle 16th century. Ebony case; steel casket damascened in silver and gold, H. 13 $\frac{1}{4}$ "; L. 17 $\frac{1}{2}$ "; W. 11 $\frac{1}{2}$ ". The Detroit Institute of Arts.
Vases (pair). French, Charles Ballin from designs by Charles Le Brun, 17th century. Bronze, H. 34"; W. 28 $\frac{1}{2}$ ". The Denver Art Museum.

TEXTILES

Constantine Tapestries (13): 7 from French atelier, cartoons by Peter Paul Rubens. Woven in the Paris factory of the Faubourg Saint-Marcel; 6 from Italian atelier, cartoons by Pietro da Cortona. Woven in the Barberini factory, Rome, between 1630 and 1641. The Philadelphia Museum of Art.

VARIA

Ceremonial Shield. Solomon Islands, early 19th century. Basketry with pearl shell inlay in red and black resin. The Brooklyn Museum.
*Pendant-Axe God. Costa Rica, from Nicoya Peninsula, 16th century. Grayish hardstone, probably diopside jadeite, L. 7 $\frac{1}{2}$ "; W. 1 $\frac{1}{2}$ ". Seattle Art Museum.



TOP: 1. FRANZ ANTON MAULBERTSCH, *Pastoral Serenade*. The Baltimore Museum of Art.
2. G. B. TIEPOLO, *The Ascension of Christ*. The Virginia Museum of Fine Arts, Richmond.

CENTER: TINTORETTO, *Christ Washing His Disciples' Feet*. The Art Gallery of Toronto.

BOTTOM: 1. GIOVANNI PAOLO PANINI, *Coastal Scene*, Seattle Art Museum. 2. GIOVANNI PAOLO PANINI, *Classical Scene with Roman Ruins*. The Springfield Museum of Fine Arts, Springfield, Mass.



TOP: 1. GILBERT STUART, *Anne Izzard*, The Albany Institute of History and Art. 2. JOHN SINGLETON COPEY, *Epes Sargent*. The National Gallery of Art, Washington, D.C. 3. GILBERT STUART, *Mrs. James Greenleaf*. The Philadelphia Museum of Art.

CENTER: 1. SÉBASTIEN BOURDON, *Christ Receiving the Little Children*. The Art Institute of Chicago. 2. SÉBASTIEN BOURDON, *The Holy Family*. The Dayton Art Institute.

BOTTOM: 1. FILIPPO DELLA VALLE, *Justice* (sketch for tomb figure). Museum of Art, Rhode Island School of Design, Providence. 2. IGNAZ GUENTHER (school of), *Statuette of St. John*. The Baltimore Museum of Art. 3. FRANCESCO GOYA, *Children with Cart*. The Toledo Museum of Art.

TWENTIETH CENTURY ART

AMERICAN

Baziotes, William, *Dusk*. 1958. H. 60 $\frac{1}{4}$; W. 48 $\frac{1}{4}$. The Solomon R. Guggenheim Museum, New York.

*Baziotes, William, *White Bird*. 1957. H. 60"; W. 48". Albright Art Gallery, Buffalo.

Benn, Ben, *Landscape with Brook*. 1955. The Baltimore Museum of Art.

*Blackburn, Morris, *Taxco*. 1958-1959. H. 30 $\frac{1}{2}$ "; W. 36". The Pennsylvania Academy of the Fine Arts, Philadelphia.

*Bookbinder, Jack, *The White Gate*. 1959. H. 12"; W. 17". The Pennsylvania Academy of the Fine Arts, Philadelphia.

Brooks, James, *Dolamen*. 1958. H. 66 $\frac{1}{4}$ "; W. 28". The Solomon R. Guggenheim Museum, New York.

Burliuk, David Davidovich, *Mrs. Burliuk*. H. 22"; W. 17 $\frac{1}{2}$ ". The Baltimore Museum of Art.

Carles, Arthur, *Composition No. 6*. 1936. H. 41"; W. 51". The Pennsylvania Academy of the Fine Arts, Philadelphia.

Chavez, Edward, *Mirage*. H. 36"; W. 60". The Butler Institute of American Art, Youngstown.

Cicero, Carmen, *Odradek*. 1959. H. 80 $\frac{1}{4}$ "; W. 100 $\frac{1}{4}$ ". The Solomon R. Guggenheim Museum, New York.

Glackens, William, *Flowers in a Blue Vase*. H. 24"; W. 18". The Syracuse Museum of Fine Arts.

Luks, George, *Procession*. H. 10 $\frac{1}{2}$ "; W. 29". The Syracuse Museum of Fine Arts.

Marca-Relli, Conrad, *The Dweller*. Oil and collage, H. 59 $\frac{1}{2}$ "; W. 49 $\frac{1}{4}$ ". The Detroit Institute of Arts.

Marin, John, *Off Norton Island, Maine Coast*. 1933. Watercolor, H. 15 $\frac{1}{4}$ "; W. 21 $\frac{1}{4}$ ". *Movement*. 1946. Watercolor, H. 15 $\frac{1}{4}$ "; W. 19 $\frac{1}{2}$ ". The Montclair Art Museum.

*McNeil, George, *Astor*. H. 66"; W. 66". Whitney Museum of American Art, New York.

Mitchell, Joan, *George Swimming at Barnes Hole, But it Got Too Cold*. 1957. H. 85 $\frac{1}{4}$ "; W. 78 $\frac{1}{4}$ ". Albright Art Gallery, Buffalo.

Morris, Carl, *Stone Matrix*. H. 32"; W. 72". Whitney Museum of American Art, New York.

Newman, Barnett, *Abraham*. 1949. H. 84"; W. 35 $\frac{1}{2}$ ". The Museum of Modern Art, New York.

Okamura, Arthur, *Returnings in a Cold Spring*. H. 49 $\frac{1}{2}$ "; W. 54 $\frac{1}{2}$ ". The San Francisco Museum of Art.

O'Keeffe, Georgia, *Green Patio Door*. 1955. H. 30"; W. 20". Albright Art Gallery, Buffalo.

Okimoto, Jerry Tsukio, *Study*. 1957. H. 52"; W. 60". Albright Art Gallery, Buffalo.

*Oliveira, Nathan, *Standing Man with a Stick*. 1959.

H. 68 $\frac{1}{4}$ "; W. 60 $\frac{1}{4}$ ". The Museum of Modern Art, New York.

Perlin, Bernard, *Street Dance*. H. 34"; W. 47". The Virginia Museum of Fine Arts, Richmond.

Russell, Morgan, *Synchrony to Form: Orange*. 1913-1914. H. 135"; W. 125". Albright Art Gallery, Buffalo.

Sato, Tadashi, *Composition #10—Three Lines*. 1957. H. 37"; W. 51". Albright Art Gallery, Buffalo.

Salemme, Attilio, *Good Time*. 1954. H. 22"; W. 34". The Baltimore Museum of Art.

Still, Cly福德, *Red and Black*. 1956-1957. H. 113 $\frac{1}{2}$ "; W. 156". Albright Art Gallery, Buffalo.

Weber, Max, *Figure Study*. 1911. H. 24"; W. 40". Albright Art Gallery, Buffalo.

Wou-ki, Zao, *Landscape*. H. 12"; W. 16". The Virginia Museum of Fine Arts, Richmond.

Wou-ki, Zao, *Mistral*. 1957. H. 51 $\frac{1}{8}$ "; W. 76 $\frac{1}{8}$ ". The Solomon R. Guggenheim Museum, New York.

BELGIAN

Magritte, René, *Souvenir du voyage*. 1955. H. 63 $\frac{1}{4}$ "; W. 51 $\frac{1}{4}$ ". The Museum of Modern Art, New York.

CANADIAN

Jackson, Alexander Young, *Gaspé Landscape*. H. 32 $\frac{1}{4}$ "; W. 40". The Montreal Museum of Fine Arts.

MacDonald, Jock, *Fleeting Breath*. 1959. H. 48"; W. 58 $\frac{1}{4}$ ". The Art Gallery of Toronto.

CUBAN

Lam, Wilfredo, *Rumblings of Earth*. 1950. H. 59 $\frac{3}{4}$ "; W. 112". The Solomon R. Guggenheim Museum, New York.

ENGLISH

Wynter, Bryan, *Meeting Place*. 1957. H. 56"; W. 44". The Museum of Modern Art, New York.

FRENCH

Derain, André, untitled. H. 36"; W. 28 $\frac{1}{4}$ ". The Solomon R. Guggenheim Museum, New York.

Dubuffet, Jean, *Porte au Chien*. 1957. Oil and collage, H. 74 $\frac{1}{4}$ "; W. 57 $\frac{1}{2}$ ". The Solomon R. Guggenheim Museum, New York.

Hosiasson, Philippe, *Summer Day*. 1957. H. 57 $\frac{1}{2}$ "; W. 45". Albright Art Gallery, Buffalo.

Mathieu, Georges, *First Avenue*. 1957. H. 60"; W. 60". Albright Art Gallery, Buffalo.

*Mathieu, Georges, *Paul Diacre*. 1956. H. 31 $\frac{1}{4}$ "; W. 51". The Wadsworth Atheneum, Hartford.

HUNGARIAN

Kepes, Gyorgy, *The City*. H. 36"; W. 72". The San Francisco Museum of Art.

ITALIAN

Birolli, Renato, *Canto Popolare Fiammingo*. 1957. H. 58"; W. 35 $\frac{1}{2}$ ". The Detroit Institute of Arts.
Lardera, Berto, untitled. Gouache, H. 21"; W. 29 $\frac{1}{2}$ ". The San Francisco Museum of Art.
Modigliani, Amedeo, *Portrait of Max Jacob*. Ca. 1916. H. 36 $\frac{1}{2}$ "; W. 23 $\frac{3}{4}$ ". The Cincinnati Art Museum.

NORWEGIAN

Munch, Edvard, *The Voice*. H. 34 $\frac{1}{2}$ "; W. 42 $\frac{1}{2}$ ". The Museum of Fine Arts, Boston.

SPANISH

Tpies Puig, Antoni, *Great Painting*. 1958. Oil with sand on canvas, H. 79"; W. 102 $\frac{3}{8}$ ". The Solomon R. Guggenheim Museum, New York.

DRAWING

AMERICAN

Noguchi, Isamu, *Nude*. Crayon, H. 17 $\frac{1}{4}$ "; W. 10 $\frac{7}{8}$ " (sheet). The Wadsworth Atheneum, Hartford.

ENGLISH

Butler, Reg, *Figure in Space*. 1957. Pencil, H. 22 $\frac{1}{4}$ "; W. 17 $\frac{1}{8}$ ". The Solomon R. Guggenheim Museum, New York.

FRENCH

Masson, André, *Turtle*. Ink, brush and graphite, H. 18"; W. 24". The Detroit Institute of Arts.
Redon, Odilon, *The Eye*. Charcoal, H. 16"; W. 13 $\frac{1}{2}$ ". The Santa Barbara Museum of Art.

SPANISH

Miró, Joán, untitled. 1917. Pencil, H. 7 $\frac{3}{8}$ "; W. 5 $\frac{7}{8}$ ". The Solomon R. Guggenheim Museum, New York.

ENGRAVING

AMERICAN

Broner, Robert, *Migrations*. 1958. H. 17 $\frac{1}{4}$ "; W. 19 $\frac{1}{8}$ ". The Solomon R. Guggenheim Museum, New York.

ENGLISH

Hayter, Stanley William, *Witches Sabbath*. 1958. Color etching, H. 19 $\frac{1}{2}$ "; W. 26 $\frac{1}{8}$ ". The Solomon R. Guggenheim Museum, New York.

SPANISH

Miró, Joán, *Les Forestiers*. 1958. Color etching, H. 19 $\frac{1}{2}$ "; W. 12 $\frac{1}{4}$ ". The Solomon R. Guggenheim Museum, New York.

Miró, Joán, 80 original woodcut and collage illustrations for Eluard's *A Toute Epreuve*. The Baltimore Museum of Art.

SCULPTURE

AMERICAN

Baskin, Leonard, *Head of Blake*. Bronze, H. 7". The Baltimore Museum of Art.
Falkenstein, Claire, *Moon* #2. 1958. Welded steel, H. 18"; D. 18 $\frac{1}{2}$ "; L. 20". The San Francisco Museum of Art.

*Gross, Chaim, *The Happy Mother*. 1958. Bronze. The Philadelphia Museum of Art.

Hadzi, Dimitri, *Helmet I*. 1958. Bronze, H. 13 $\frac{1}{8}$ ". The Museum of Modern Art, New York.

*Hayes, David V, *Beast*. 1957. Forged steel, H. 20 $\frac{1}{8}$ "; L. 21 $\frac{1}{8}$ ". The Museum of Modern Art, New York.

Kohn, Gabriel, *Tilted Construction*. 1959. Laminated wood, H. 30 $\frac{1}{4}$ ". The Museum of Modern Art, New York.

*Lipchitz, Jacques, *Hagar*. 1948. Bronze, H. (incl. base) 31 $\frac{1}{4}$ ". The Art Gallery of Toronto.

Lipchitz, Jacques, *Return of the Child*. 1941. Granite, H. 45 $\frac{1}{4}$ ". The Solomon R. Guggenheim Museum, New York.

Lipchitz, Jacques, *Seated Bather*. 1917. Bronze, H. 28"; The Detroit Institute of Arts.

Lipton, Seymour, *Diadem*. 1957. Monel metel, H. 42". The Baltimore Museum of Art.

Lipton, Seymour, *Seafarer*. 1958. Bronze on monel metal, H. 19". University of Michigan Museum of Art.

Weber, Max, *Air-Light-Shadow*. 1915. Polychrome plaster, H. 28 $\frac{1}{8}$ ". The Museum of Modern Art, New York.

Weinberg, Elbert, *Angel of Death*. Bronze, H. 25". Whitney Museum of American Art.

ENGLISH

Moore, Henry, *Draped Seated Woman*. Bronze, H. 72 $\frac{1}{2}$ ". Yale University Art Gallery.

Moore, Henry, *Upright Motive No. 8*. Bronze, H. 9"; L. 24 $\frac{1}{4}$ "; W. 20". The Fogg Museum of Art, Harvard University.

FRENCH

Maillol, Aristide, *Air*. Lead, L. 7'10 $\frac{1}{4}$ ". Yale University Art Gallery.

Degas, Edgar, *Head of a Woman*. Bronze, The Art Institute of Chicago.

*Delahaye, Jacques, *L'Aile*. 1957. Bronze, H. 21 $\frac{1}{4}$ ". Albright Art Gallery, Buffalo.

ITALIAN

*Garelli, Franco, *Figure* #2 Mar. 1958. Bronze, H. 50".



TOP: 1. JAMES BROWN, *The Young Pedlar*. The Toledo Museum of Art. 2. HONORÉ DAUMIER, *Docteur (Clement François Victor Gabriel)*, Prunelle. Smith College Museum of Art. 3. EDOUARD MANET, *Le Repos (Berthe Morisot)*. Museum of Art, Rhode Island School of Design, Providence.

CENTER: 1. THÉODORE GÉRICAULT, *Scene from the Greek War of Independence*. The Virginia Museum of Fine Arts, Richmond. 2. J.-A.-D. INGRES, *Entry into Paris of the Dauphin, future Charles V*. The Wadsworth Atheneum, Hartford.

BOTTOM: 1. JARED BRADLEY FLAGG, *Eliza Trowbridge*. Seattle Art Museum. 2. EDOUARD MANET, *The Tragedian*. The National Gallery of Art, Washington, D.C. 3. THOMAS SULLY, *Lady in Black Veil*. The Albany Institute of History and Art.

Albright Art Gallery, Buffalo.

*Mirko, *Chimera*. Bronze, H. $36\frac{1}{2}$ "; L. 27". Albright Art Gallery, Buffalo.

Modigliani, Amedeo, *Head of a Young Girl*, 1913. Bronze with natural red patination, H. $9\frac{1}{8}$ ". Seattle Art Museum.

Rosso, Medardo, *The Concierge (La Portinaia)*. Wax over plaster, H. $14\frac{1}{2}$ ". The Museum of Modern Art, New York.

GERMAN

Ernst, Max, *Anxious Friend*. 1957. Bronze, H. $26\frac{3}{8}$ ". The Solomon R. Guggenheim Museum, New York.

SPANISH

*Picasso, Pablo, *She-Goat*. 1952. Bronze, H. $46\frac{1}{8}$ "; L. $56\frac{3}{8}$ ". The Museum of Modern Art, New York.

Dear Sir:

I am making a complete catalogue of the paintings and drawings of my brother Rex Whistler, for his illustrated Memorial Volume, and also writing his Life. I should be most grateful for information of any work by him, giving, if possible, the date, title, size (vertical measurement first), how and where signed, and a brief description; also for letters from him and personal recollections of his visit to America in 1935 for the play Victoria Regina.

(signed)

Yours faithfully,
LAURENCE WHISTLER
Little Place
Lynie Regis
Dorset, England

RECENT PUBLICATIONS IN THE FIELD OF ART

EVELYN SANDBERG-VAVALÀ, *Studies in the Florentine Churches, Part I, Pre-Renaissance Period* (Pocket Library of Studies in Art, IV), Florence, Leo S. Olschki, 1959. XII + 256 pp., 47 figs.

The student of Italian art who has come to know and admire Signora Vavalà's *Uffizi Studies* (1948) and *Sienese Studies* (1953) will welcome this third in her series of modestly scaled books. Their primary intent is guidance for the novice through the complex evolution of Italian painting as it is represented in the Uffizi, the Pinacoteca in Siena, and the churches of Florence, but they provide as well for the informed student of Italian painting the finest available surveys of the Tuscan tradition. Only the specialist in the field can fully recognize the vast and dedicated scholarship that underlies the fluently written pages of these books.

In this third in the series Signora Vavalà explores the evolution of Florentine painting in terms of the major altarpieces and frescoes or fresco cycles that are to be found in both the great and lesser churches of Florence. When the continuity of the writer's narrative demands it she does not fail to give mention to certain museum-housed works that are major links in the Florentine tradition. There are already enough books that list the churches of Florence and their treasures, and very wisely the author has avoided making of this volume one more mechanical cicerone; rather, it is a highly literate and interpretative one.

Instead of seeking completeness of coverage or approach, Signora Vavalà develops through careful selection an organic stylistic sequence that ranges from the latter part of the thirteenth century with its Italo-Byzantine style to the early years of the fifteenth century as represented most significantly in Florence by the elegant Gothicism of Lorenzo Monaco. Between these poles the path leads the reader past such milestones as Giotto's two great cycles of frescoes at Santa Croce, Taddeo Gaddi's Baroncelli Chapel, the Strozzi Chapel altarpiece and frescoes by Orcagna and Nardo di Cione, the Spanish Chapel of Andrea da Firenze, and Agnolo Gaddi's cycle in the choir of Santa Croce. As the author notes in her foreword, the subdivisions of the survey correspond generally to the earlier chapters of *Uffizi Studies*, so that the two may be used readily, even by the uninitiated, as companion volumes. A thorough index that lists all works mentioned in the text under place headings is a particular convenience for the reader who intends to use the book while actually seeing the works in the churches.

Although this book is modest in format and limited in illustrative material, it reveals an improvement in physical

quality over the *Uffizi Studies*. The publisher would do the reader a service by re-issuing that earlier post-war volume on better paper and with more accurate printing and more legible reproductions. Unfortunately, even in this most recent volume in the series numerous typographical errors are to be found, but they are minor flaws that can do nothing to mar the lucidity and freshness of expression of the author's words. We must now await the final volume in Signora Vavalà's studies which complete the survey of painting in Florentine churches, beginning with the first major statement of the Early Renaissance in the Brancacci Chapel and ending with Mannerism.

M. J. EISENBERG
University of Michigan

JAMES JOHNSON SWEENEY, *The Mirò Atmosphere*. New York, George Wittenborn, Inc., 1959.

Can it be that the severity and grandeur of the Catalonian land forces its inhabitants to a heightened appreciation of the intimacies of nature? It seems, at any rate, that Spanish feeling and its manifestations reflect an intensity beyond that of the rest of Western art, whether it be passionate or playful. Though Mirò's art is often linked with the naïve "folk expression" or the innocence of youth, it is surprisingly—or perhaps appropriately—fierce in its effect.

This book is composed almost entirely of pictures, arranged as an exploration of Mirò's environment, from its most intimate and early aspects to the larger geographical elements by which he is surrounded. Occasionally, photographs of Mirò's work and features of his "atmosphere" are juxtaposed; the comparison as often demonstrates the unlikeness of their details as their likeness. In relation to nature's statements, Mirò's are fanciful repartee, closer to the spirit and attitudes of Spanish peasant life than to natural forms. But the book attractively supplies the always fascinating raw material which interpreters of artists' works find invaluable.

A. FRANKLIN PAGE

Gabo. Introductory essays by Herbert Read and Leslie Martin. Cambridge, Mass., Harvard University Press.

Whether or not one's esthetic sensibilities take a scientific turn, Gabo's work must be admired because of its consistence and clarity, and the service it thereby renders to abstract art. Science and art meet on the philosophical plane, in the realm

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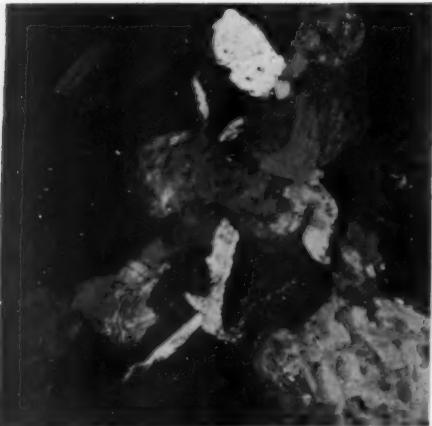
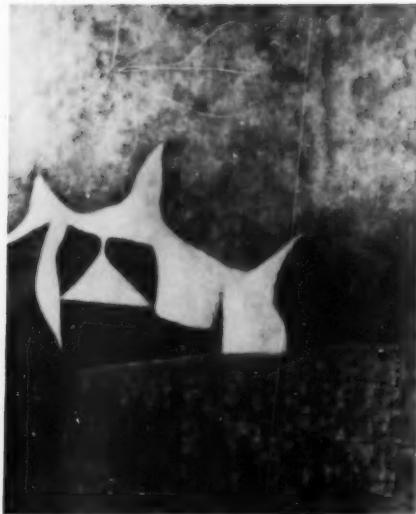
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Cables: ARTWORKS

ANDREA RICCIO, Padua (1470-1532)
Bronze, deep olive brown patina; 7½ in. (19 cm.) high



TOP: 1. WILLIAM BAZIOTES, *White Bird*. Albright Art Gallery, Buffalo. 2. GEORGE MCNEIL, *Astor*. Whitney Museum of American Art, New York.

CENTER: 1. GEORGES MATHIEU, *Paul Diacre*. The Wadsworth Atheneum, Hartford. 2 NATHAN OLIVEIRA, *Standing Man with a Stick*. The Museum of Modern Art, New York.

BOTTOM: 1. MORRIS BLACKBURN, *Taxco*, (Mexico). The Pennsylvania Academy of the Fine Arts, Philadelphia. 2. JACK BOOKBINDER, *The White Gate*. The Pennsylvania Academy of the Fine Arts, Philadelphia.



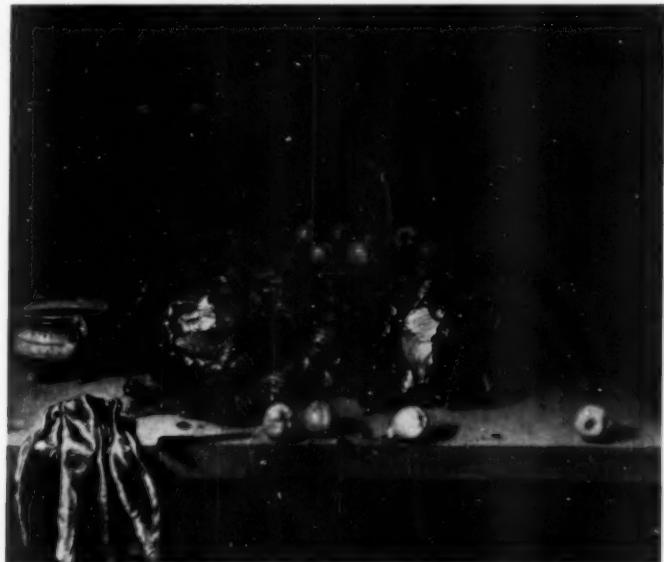
Gold Lacquered Bronze Buddha
with attendant Bodhisattva
one holding Sutra and the other
Alms Bowl
Sung Dynasty — 22 inches high

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Still Life
by
Hubert
Van
Ravesteyn
1638-1691

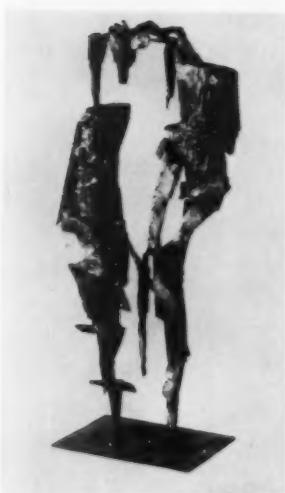


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TOP: 1. JACQUES LIPCHITZ, *Hagar*. The Art Gallery of Toronto. 2. CHAIM GROSS, *The Happy Mother*. The Philadelphia Museum of Art.

CENTER: 1. FRANCO GARELLI, *Figure No. 2 Mar*. Albright Art Gallery, Buffalo. 2. JACQUES DELAHAYE, *L'Aile*. Albright Art Gallery, Buffalo. 3. MIRKO, *Chimera*. Albright Art Gallery, Buffalo.

BOTTOM: 1. DAVID V. HAYES, *Beast*. The Museum of Modern Art, New York. 2. PABLO PICASSO, *She Goat*. The Museum of Modern Art, New York.

of perception and conception, and Gabo constructions reflect such a meeting. Esthetics, of course, is the scientific aspect of art and probably few things could be more purely esthetic than Gabo's sculptures. This perhaps gives him the right to say "The shapes we are creating are not abstract, they are absolute." The principles of natural and fabricated construction have guided him through his whole mature life, and his exquisite adherence to these principles makes his work the embodiment of that ideal towards which he feels all art should strive, ". . . to create a dignified frame for a more perfected social and spiritual life conducted and based upon stable universal principles."

This volume contains introductory and interpretive comments by Herbert Read and Leslie Martin, and a large body of documentary material concerning the Constructivist movement and Gabo's own theories and methods. The excellent illustrations record his many works and projects comprehensively and are somewhat enhanced by a series of stereoscopic reproductions, calculated to present the depth of penetration into volume with which Gabo has replaced mass.

A. FRANKLIN PAGE

ARNOLD HAUSER, *The Philosophy of Art History*. New York, Alfred A. Knopf, 1959. 411 pp. \$7.50.

In the preface to this most stimulating, eminently readable and highly significant study, Hauser states that *The Philosophy of Art History* is, in a sense, intended as an introduction to his earlier work, *The Social History of Art*, which was first published in 1951. It provides the methodological framework for the latter. The rather unfortunate title of the present volume is, in itself, a partial illustration of that ideological "cunning of reason" of which Hauser makes so much and by which, in his own words, "the individual is prompted to think or act by motives unknown and often inconceivable to himself [and] to serve purposes that transcend his consciousness." Hauser, no doubt, has the goodwill to retain his scholarly objectivity; but, strive as he may, he occasionally falls prey to the dialectic of his own approach. In reality *The Philosophy of Art History* is the apology for a "philosophy" of art history, namely the sociological approach to it, and this in spite of the fact that its author deals at great length with various other approaches to art history—a term which, by the way, is somewhat loosely applied to the study of artistic phenomena in general, although special emphasis is laid on the plastic and pictorial arts. Hauser's book, thus, would be more appropriately entitled *The sociological approach to cultural history as compared with various other approaches*.

Hauser is very strongly (almost exclusively) indebted to the nineteenth century German school of aesthetics and art



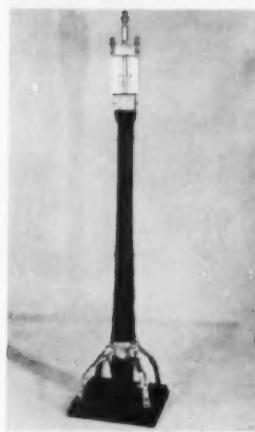
Jean Dubuffet

Metromanie 1943 (detail)

modern painting and sculpture

pierre matisse gallery

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TOP: 1. *Bracket Clock*. English, ca. 1740. Colonial Williamsburg. 2. *Chest of Drawers*. American, ca. 1750-1760. Colonial Williamsburg. 3. *Workbox*. Sheraton. The Montreal Museum of Fine Arts.

CENTER: 1. *Armchair*. French, 1725-1730. The Toledo Museum of Art. 2. *Jar from Delft Garniture*. Factory of Lambertus van Een-horn, ca. 1700. The Toledo Museum of Art. 3. *Armchair*. French, 1725-1730. The Toledo Museum of Art.

BOTTOM: 1. *Barometer*. English (London), Daniel Quare, ca. 1700. Colonial Williamsburg. 2. *Ten-Sided Bowl*. Meissen, 1735-1740. Seattle Art Museum. 3. *Tankard ("Schnell")*. German (Siegburg), 2nd half 16th century. The Cooper Union Museum, New York.

history. The frequent recurrence, in the footnotes, of such names as Wölfflin, Riegl, Dvorak and Konrad Fiedler does not imply, however, that he fully and consistently endorses the results of their researches. Far from it. As is fitting for a sociologist, Hauser is often induced to cope with the opinions of Hegel, Marx and Engels; but he is not easily swayed by these opinions. Trying hard to avoid the pitfalls of dialectical materialism, he endeavors to be thoroughly pragmatic. For him, the sociology of art history is best served by an enlightened relativism. He remains a moderate and insists on using a middle road between necessity (the social environment) and artistic freedom. However, this position is not a static one, its very essence being the continuous dynamic interplay of opposing tendencies; in short: the dialectic of history and the individual. As a striking example of this attitude I quote Hauser's observation regarding the nature of "problems" in the context of art history: "In art, problems come into being along with their solution, so that in it there are, strictly speaking, no unsolved problems. The setting of the problem entails its solution . . . The 'problem' anticipates the work; only the artist can set himself the problem; the art historian can only reconstruct it."

The Philosophy of Art History—as Hauser readily admits—is not overly well organized. At its beginning we find a pair of lectures which summarize rather than introduce the central issues. These lectures are followed by an extremely lucid, persuasive and basically sound discussion of the psychoanalytical interpretation of art. Hauser clearly recognizes the Romantic origin of Freud's theories (although he does not specifically mention Gotthild Wilhelm von Schubert, the author of the much too little-known *Symbolik des Traumes*), and justly—from his point of view—condemns its ahistorical nature. Subsequent chapters contain lengthy discussions, with a view toward refutation, of Wölfflin's "art history without names" (e.g., of styles regardless of the individuals making or exemplifying them), of those approaches to art history which postulate an immanent causation (Bergson's biologicist theory) or a suprahistorical agent (Hegel's *Weltgeist*), and of the voluntaristic theory (Riegl-Worringer's *Kunstwollen*). Having thus cleared the way for his own methodology, Hauser articulates his credo by stating (p. 258): "If the art historian is to understand the phenomenon of stylistic change, he cannot avoid taking the leap from the self-contained work of art into the manifold world of practical reality. There is simply no other explanation of stylistic change but a socio-logical or psychological one." His, then, is a theory which refines upon Wölfflin's approach without quite abandoning it, and a method which, acknowledging the importance of the psychological point of view, insists on tracing the dialectical relationship between personal and social circumstances as manifested in stylistic phenomena, especially in periods of transition.



PAUL CEZANNE
and
CLAUDE MONET
by
AUGUSTE RENOIR

Bronze 3 1/2 inches diameter

Reproduced, Sculptures of Renoir by Paul Haesaerts, plate 25

M.R. SCHWEITZER

PLAZA 3-6750

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TOP: 1. RICHARD PARKES BONINGTON,
Portrait of a Brother and Sister. 2. THOMAS
ROWLANDSON, *A Morning Visit*.

CENTER: JOHN CONSTABLE, *Hadley Church
and Parsonage*. 2. SIR DAVID WILKIE, *Mrs.
Grant Knitting*. 3. HENRY ELDRIDGE, *Charles
James Fox*.

BOTTOM: 1. SAMUEL PALMER, *Trees*. 2.
EDWARD LEAR, *South Coast of Malta*.

Acquisitions of the Henry E. Huntington Library and Art Gallery, San Marino (see p. 277).

The central chapter of Hauser's book is followed by an excursion into the field of popular art, folk art and peasant art, an attempt at definition rarely undertaken and doubly important in connection with a sociological study of art history. In elaborating on the differences prevailing between the three types of art, Hauser makes skillful use of the sociological method by stressing the need for a stratification of art history as a countermeasure against the attempt to deal with historical periods as stylistic units. The book ends with a somewhat inconclusive disquisition on originality and the conventions, which is nevertheless full of striking observations. The sections on the film make one look forward with impatience to his promised study of that medium.

Apart from the serious general objections to a book whose merits far outweigh its shortcomings, a few minor censures are in order: 1) Hauser's argument is, at times, obscured by his insufficient mastery of the mechanics of quotation. There are long passages which may or may not represent the author's personal opinion. In such instances, his point of view has to be inferred rather than being clearly understood. 2) The book abounds with bold assertions and unqualified statements regarding the nature of art. To cite a few examples: on p. 87 Hauser asserts that "there is certainly no incentive to creation

where there is no menace to the continuance of an established world or a settled outlook on life." On p. 333 he states that "the photographic reproduction of a picture . . . is a commodity pure and simple, and, like the gramophone record, a mere reproduction without any individual value." (I object to Hauser's evaluation of "canned" music, not to that of pictorial reproductions.) On p. 55 we read: "The real characteristics of symbolic expression . . . are . . . ambiguity and variety of possible interpretations, i.e., a continuous shift in the meaning of the symbols." This smacks after the New Criticism and its adulation of ambiguity. I do not think, for instance, that for a Christian, one characteristic of the cross is the variety of possible interpretations given to it.

ULRICH WEISSTEIN

WILHELM VON BODE and ERNST KÜHNEL, *Antique Rugs from the Near East*. 4th, revised ed., trans. by Charles Grant Ellis. Berlin, Klinkhardt & Biermann, 1958.

In 1902 Wilhelm Bode, Director of the Berlin Museums, published a volume entitled *Vorderasiatische Knüpfteppiche aus*

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BERTHE MORISOT - HEAD OF GIRL

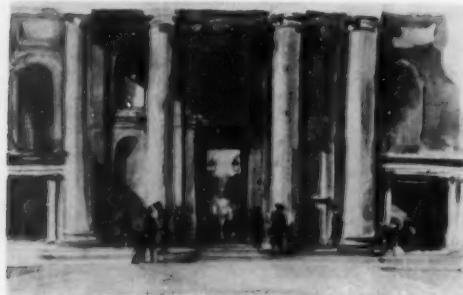
Pastel

Study for the painting in the collection
of A. Conger Goodyear



DE LA FRESNAYE 24" high

The same figure occurs in the painting by de la Fresnaye in the collection of Chester Dale, now on exhibition at the Metropolitan Museum of Art



TOP: 1. HENRY FUSELI, *Death of Cardinal Beaufort*. 2. EDWARD DAYES, *Drury Lane Theatre*.

CENTER: 1. WILLIAM JAMES MULLER, *Church of St. Nicholas, Rhodes*. 2. JOHN VARLEY, *View to Windsor Castle*. 3. THOMAS SHOTTER BOYS, *St. Germain l'Auxerrois, Paris*.

BOTTOM: 1. ALEXANDER COZENS, *Lake Scene*.
2. DAVID COX, *Chelsea Hospital*.

Acquisitions of the Henry E. Huntington Library and Art Gallery, San Marino (see p. 277).

älterer Zeit, the first of the series *Monographien des Kunstgewerbes*. A second edition appeared in 1919 and a third in 1922, each revised by Ernst Kühnel and adapted by him to the steadily increasing achievements of scholarly research. And now we welcome with gratitude and enthusiasm the fourth edition of the Bode/Kühnel volume in its English translation by Mr. Ellis. It is more than a word by word translation. A few notes by Mr. Ellis, placed inconspicuously after the well selected and not over-long bibliography, are pleasantly worded and carry a greater amount of information than might be expected in the short span of four pages.

In this edition the illustrations are again placed within the text. Much new material had to be considered, especially from the collections in the museums of America. The most important change in the book is logical; it now begins with the earliest preserved carpets of Turkish work rather than with their highest evolution in Safavid Persia. An all too short paragraph just mentions the fragments discovered in Eastern Turkestan by the Turfan expedition of the Berlin Museums and by Sir Aurel Stein, and at Noin-Ula and Pa-zyrlik in the Altai district by Russian expeditions. But although these small fragments do not show any clear patterns, illustrations of some of them would have been welcome because

now they have to be searched for in out of the way periodicals.

How and when the technique of the knotted rug traveled from Central Asia to the Near East will probably never be known. For centuries it was handed down from mother to daughter. Small rugs were made for the family and for the adornment of tents, and sometimes they accompanied the deceased into their tombs. They may have been used for barter, but not for trade. The vogue for carpets in the grand manner was quite possibly introduced by the Seljuks who, when driven from their ancestral homes in Turkestan in the eleventh century, established sovereignty over the entire Near East and settled whole families of rug weavers in Persia and Asia Minor. How much remained untold behind the few words of Marco Polo, who traveled through the Sultanate of Konia in the late thirteenth century and later remembered that there the finest and most beautiful rugs were made. These may have been not unlike the five fragmentary rugs which have been transferred to the Islamic museum at Istanbul from the mosque of Alà ed-din in Konia.

The first three illustrations in the Handbook show that these rugs were not at all primitive; they look like the result of a long period of evolution. One of the rugs is patterned

VALENTIN DE BOULLONGNE

Size 40 x 58½ inches

Certified by Prof. Roberto Longhi

Engraved: Huber

Coll. Due d'Orléans

Old and Modern
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with staggered rows of octagons with floral ornaments, while on the others the field is covered by interlaced or trellis patterns which form stars or lozenges. The borders show star rosettes or Kufic inscriptions of an almost unbelievable beauty, severely stylized. For the early fourteenth century Dr. Kühnel gives an illustration of the well-known Berlin fragment with the dragon and phoenix, but he does not mention whether it has actually survived the last war. It would be most pleasing to know that our regrets at its loss were premature.

Almost equally renowned is the Marby rug of the Stockholm Historical Museum. Rugs of both types of design have been preserved in Italian paintings. Rugs appear also in many Flemish paintings from Jan van Eyck to Hans Memling. One certain type of the late fifteenth and early sixteenth century, characterized by a transformation of botanical forms into geometric patterns, is known today by the name of Holbein, who may have owned the several rugs which appear repeatedly in his paintings. But they represent a widely distributed class and appear also in paintings from Mantegna of the mid-fifteenth century to as late as Pontormo's portrait of a cardinal, of a hundred years later. And many pictures of the Dutch schools of the seventeenth century would appear drab without the rugs which here are generally used as table covers. Another

proof of the widespread interest in these rugs is provided by several more or less faithful copies made of European wool cross-stitch embroidery preserved in several museums in England and on the continent.

What has become of the Smyrna carpets which were used so lavishly when I was young? We now call them Ushak rugs and this name is preferable because it gives credit to the rug weavers of a district in the hinterland who executed the orders transmitted to them by the merchants from Smyrna, that old center of exportation, who kept their contacts with the trade of Europe. A long and richly illustrated chapter explains many questions. We meet the prayer rug which became such a favorite but which up to then seems to have been kept off the foreign market. We find rugs of unusual size, obviously made to measure for certain rooms, and also specialties such as coats-of-arms. Other rug weaving centers also became fashionably known by their names, Ladik, Ghiordes, Kulah, are only a few of them.

Next a chapter is devoted to the Caucasian rugs. These are seldom found in old paintings, yet Dr. Kühnel reproduces such a rug hanging from a loggia in a picture by Piero Pollaiuolo, who died in Florence in 1496! Later these Caucasian rugs were practically forgotten. In the first edition of this



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book Bode mentioned just four; in 1910 six of them were shown at the Munich exhibition. But in 1948 Mehmet Aga-Oglu found thirty, all owned in America, for his exhibition at the Textile Museum in Washington. To Kühnel they appear as the product of a highly developed folk art. I prefer seeing in them an article made for a limited clientele, not showy but rather exciting with many half-hidden details.

Among the Egyptian rugs Dr. Kühnel distinguishes three groups. The earliest covers the Mamluk period, to 1517; the second group is limited to a factory at Cairo that wove for the Osmanli court at Istanbul. The third group I personally consider artificial and superfluous. It is possible that it simply covers the output of a private enterprise which provided a more open market. The output of the early group differs vastly from that of all other weaving centers, characterized by a color range limited to cherry-red, bright green and a luminous blue. The rugs have a shimmering effect which made the Venetians call them *tappeti damaschini*. A lustrous sheep wool was used for the most part, but now and then silk, such as for that unique palace carpet which today can be seen in the Austrian Museum of Applied Arts, where it overshadows all the other truly magnificent rugs of the renowned collection of the Hapsburg dynasty.

The chapter on Persian rugs has been moved from the beginning toward the end of the book, its logical place as the crowning glory of the entire craft. A chapter of their own is still allotted to the so-called Polonaise rugs. And the long, magnificent procession comes to an end with the Indian rugs of the Mughal Empire, which, from its foundation by Baber, great-great-grandson of Chinghiz Khan, remained in close relationship with Persia. Yet, even the earliest rug, of which several fragments are preserved in Europe and America, has an unmistakable character of its own. I regret that Dr. Kühnel did not chose the handsome and well-preserved fragment of our own museum for his illustration.

When the third edition of the handbook appeared in 1922 in Professor R. M. Riefstahl's English translation, it was printed on rather shabby paper, due to the restrictions of that time. The new edition is presented by the publishers on the same handsome paper, with the same handsome binding, as the German edition. The four colorplates barely give a glimpse of the magnificence of the material, but the restriction is praiseworthy. Now and then Dr. Kühnel refers the reader to the fine colorplates in the two folios by F. Sarre and H. Trenkwald (Vienna, 1926 and 1928) and those in A. U. Pope's dissertation in *A Survey of Persian Art* (London, 1938). On



Hans Moller

"Cove" oil 1958

FINE ARTS ASSOCIATES

OTTO M. GERSON

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the other hand, the book's characteristic sprightliness demanded and received a more handy format. And we salute its well established standing as a true classic with the wish "Ad multos annos".

ADELE COULIN WEIBEL

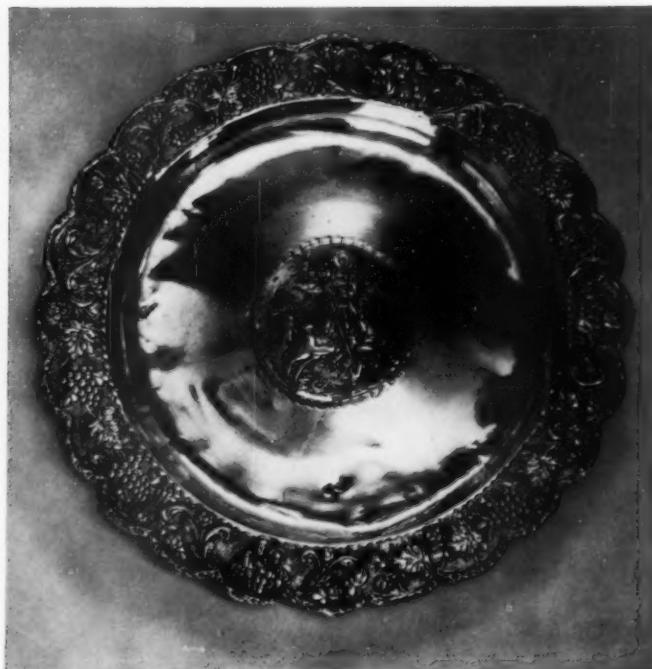
English Furniture in the Collection of Irwin Untermyer. Notes and comments by Yvonne Hackenbroch; Introduction by John Gloag. Cambridge, Mass., Harvard University Press, 1959.

Two volumes devoted to the Untermyer collection (or rather collections) have already been published, one of the Meissen collection formed by Judge Untermyer (1956) the other on the group of English porcelain (1957). Both of these volumes, fully illustrated, with each object carefully commented upon with scholarly care by Dr. Hackenbroch, have already proven their value as standard reference works. The present volume, in this writer's opinion, is of still greater import. The wealth and diversity of the material make it perhaps the most complete and useful history of English furniture in print from the Elizabethan period to the late Georgian

age—it is far more than the "outline" which Judge Untermyer modestly claims it to be. Such a publication is a tribute to a great collector, probably the only American connoisseur of our day with a taste so catholic that he is able to appreciate with equal sensitiveness a Meissen teapot, a bronze by Bertoldo, or a Chippendale *bureau cabinet*.

Too often in the past Americans who have collected on a large scale have been *collectionneurs de collections*, as the antiquarian Nicolas Landau calls them. Every piece from the Untermyer collections has been judged on its own merits, and it is doubtful if even in England such a group exists. Not only is the quality of the furniture discussed in the present catalogue incredibly high but series have been formed of extreme value to the student of English furniture.

The volume is composed of three sections, a long introduction by John Gloag (with a wealth of quotations from contemporary sources), a complete photographic record of the objects, with many large-scale details (there are 400 illustrations), and, finally, detailed notes and comments by Dr. Yvonne Hackenbroch. The latter in particular are an important contribution to the subject: pungent, varied and scholarly, they bring into relief the unique importance of the Untermyer collection, to which the word fabulous may well be applied.



GIANT PATEN: SILVER and GILT
35½ cm. diameter
CENTRAL EUROPE
TURKISH HALLMARK: SULIMAN II. 1620

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Five Centuries of Drawing. The Cooper Union Centennial Exhibition. Selected and arranged by The Cooper Union Museum; Circulated by The American Federation of Arts. 1959-1961.

The Cooper Union Museum for the Arts of Decoration owns what is probably the largest group in America of drawings (some 25,000) devoted in large part to the development of Decorative Arts. Many of those come from the well-known collection of the architect Léon Decloux, whose sale of eighteenth century French drawings at the Hotel Drouot in 1911 was an important event in the history of collecting. Others acquired in 1900 come from the large collection of Giovanni Piancastelli in Rome. These are names to conjure with, and that part of the Cooper Union collection, although culled by scholars and studied *con amore* by its curators, is still an unsurpassed mine of information for future (and present) students. It should not be forgotten either that seven thousand American drawings, many of very great importance, are also part of the collection of drawings: among them are to be found the major portion of the graphic works of Church and the largest single concentration of Homer's drawings, as Mr. Wunder states in his introduction to the present catalogue. To celebrate the centenary of the Cooper Union, Mr. Wunder and Mr. Hathaway have organized an exhibition of a small part of the collection—about one hundred drawings—which draws attention to the wealth of material to be found in the museum. The result is impressive. From Benozzo Gozzoli to Thomas Moran and Eugene Berman all schools are represented, without special emphasis on a given period or artist; only one of the hundreds of Valadier studies at Cooper Union is shown, and only three English drawings (including what appears to be one of the two designs signed by Chippendale and one of the 78 studies by Frederick Crace for the Royal Pavilion at Brighton). But perhaps the most fascinating group of drawings is that devoted to the French drawings (mostly from the Decloux collection) carefully chosen, impressive and delightful: from Androuet du Cerceau (with a perspective view of the Château de Verneuil) through Puget, Oppenort, Huquier and Boffrand, Salembier and Belanger, to Hector Guimard of *Art Nouveau* fame, all great names are represented. No more fitting memorial could be found to a century of good work from an institution now more active than it has ever been.



Rear and side view

THE EIGHT SCULPTURES OF MAX BECKMANN

La Donazione Mario de Ciccio. Naples, Museo e Gallerie Nazionali di Capodimonte, 1958.

The splendid Museo di Capodimonte which, through the directorship of Dr. Molajoli has taken on new life, received

CATHERINE VIVIANO
42 east 57 street, new york 22

last year an important gift, that of the Ciccio collection. Started some sixty years ago it remained little known. The collection is excellently described by Dr. Molajoli, whose introduction to the catalogue is a touching and delightful essay. It includes a number of paintings, one in particular attributed to Segna di Bonaventura. Its importance lies however in the Decorative Arts, with a large series of fine sixteenth century majolica, a number of good bronze figures, a group of Capodimonte French and German porcelains (Capodimonte therefore becomes one of the rare museums in Italy where it is possible to study authentic specimens). Interested tourists know how difficult it is to study the art of decoration in Italy, outside of a few institutions such as the Poldi-Pezzoli, the Bargello, the Palazzo Venezia and the Pitti: the development under one of the most energetic Italian directors, of a museum in Southern Italy, is an important event in Italian museography.

Das Schnütgen-Museum, Eine Auswahl, Cologne, 1958.

No country is more active in the field of museum publications than today's Germany. The catalogue of bronzes in

Munich (1957) and the splendid catalogue of German sculpture in Berlin (Romanesque to late Rococo, 1958) are only two among those devoted to sculpture. Together these catalogues form a homogeneous history of Northern European sculpture of extreme value to scholars. Among the last publications received is the present catalogue (*Das Schnütgen-Museum, Eine Auswahl*) which will prove to be a revelation to many of us. Catalogued with great care, with a praiseworthy economy of words and extreme clarity, under the direction of Dr. Hermann Schnitzler, the Schnütgen collection appears more than ever as one of the great assemblages of pre-Medieval and Medieval art preserved in Europe. The text is accompanied by 150 large illustrations, ranging from Carolingian illuminations to eighteenth century woodcarvings. The emphasis however is placed on Romanesque and Gothic arts in all their varied aspects, and no American Medievalist can fail to want this booklet for his library. Where else can he find so easily today reproductions of the fourteenth century silver *St. George Sword*, or the equally impressive à jour book cover from the Holy Apostles in Cologne? Some superb exemplars of sculpture, the *Tympanum of St. Pantaleon* and the Mosan *Enthroned Virgin*, for instance, are illustrated: but of equal interest is the large group of *dinanderie* and less



PAULUS POTTER

Signed and dated 1650
Canvas, 44 x 59 inches

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well-known sculpture, such as the two large angels with uncurled banners (No. 126).

SOLANGE BRAULT and YVES BOTTINEAU, *L'Orfèvrerie Française du XVIIIe Siècle*, *L'Oeil du Connaisseur* series. Paris, Presses Universitaires de France, 1959.

The *Oeil du Connaisseur* series, initiated by three French scholars of renown, Jean Charbonneaux, Pierre Verlet and Paul Angoulvent, has in a very few years become one of the most useful tools accessible to French collectors. Some of the volumes, those of M. Verlet himself on French furniture and of M. Landais on Italian Bronzes of the Renaissance, have added new dimensions to their subjects. Equally helpful and equally needed is the present volume, the first on the subject, if I am not mistaken, since Jean Babelon's *Orfèvrerie Française* was published in 1946, which was broader in scope and with few illustrations.

It would be difficult to praise this volume too highly. As usual in volumes of the *Oeil du Connaisseur* series, a large part of the book is given to the technical and historical aspects of the craft. The second part, the most difficult to write no doubt, explains the development of styles, with an excellent chapter devoted to the *nuances de l'évolution*. The final section is a study of the "collections and collectors" of French silver, both in Europe (with emphasis on the Russian and Portuguese collections) and in this country, with a good analysis of the treasures of the Metropolitan Museum. Among American collections two serious omissions at least should be mentioned: the group of silver in San Francisco (published by Mr. James I. Rambo in the California Palace of the Legion of Honor Bulletin, June 1958); and still more important, the private collection of Mrs. Harvey S. Firestone, Jr., of Akron, which in its comprehensiveness (more than 300 important objects), as well as in its intrinsic quality, represents certainly the greatest effort in the past twenty years of connoisseurship and collecting in a most difficult field. The well-known Cadaval Toilet Service illustrated on pl. VII was in fact the first group of French silver presented by Mrs. Firestone to The Detroit Institute of Arts as the nucleus of The Elizabeth Parke Firestone Collection of Early French Silver.

Journal of Glass Studies, vol. I. Corning, N.Y. The Corning Museum of Glass, 1959.

The first issue of the *Journal of Glass Studies*, which joined the ranks of specialized publications this year, is a handsome embodiment of its editors' carefully considered purpose—the recording of "those discoveries, interpretations, acquisitions and publications which affect the art and history of glass

FAR GALLERY

ORIGINAL LITHOGRAPHS AND ETCHINGS

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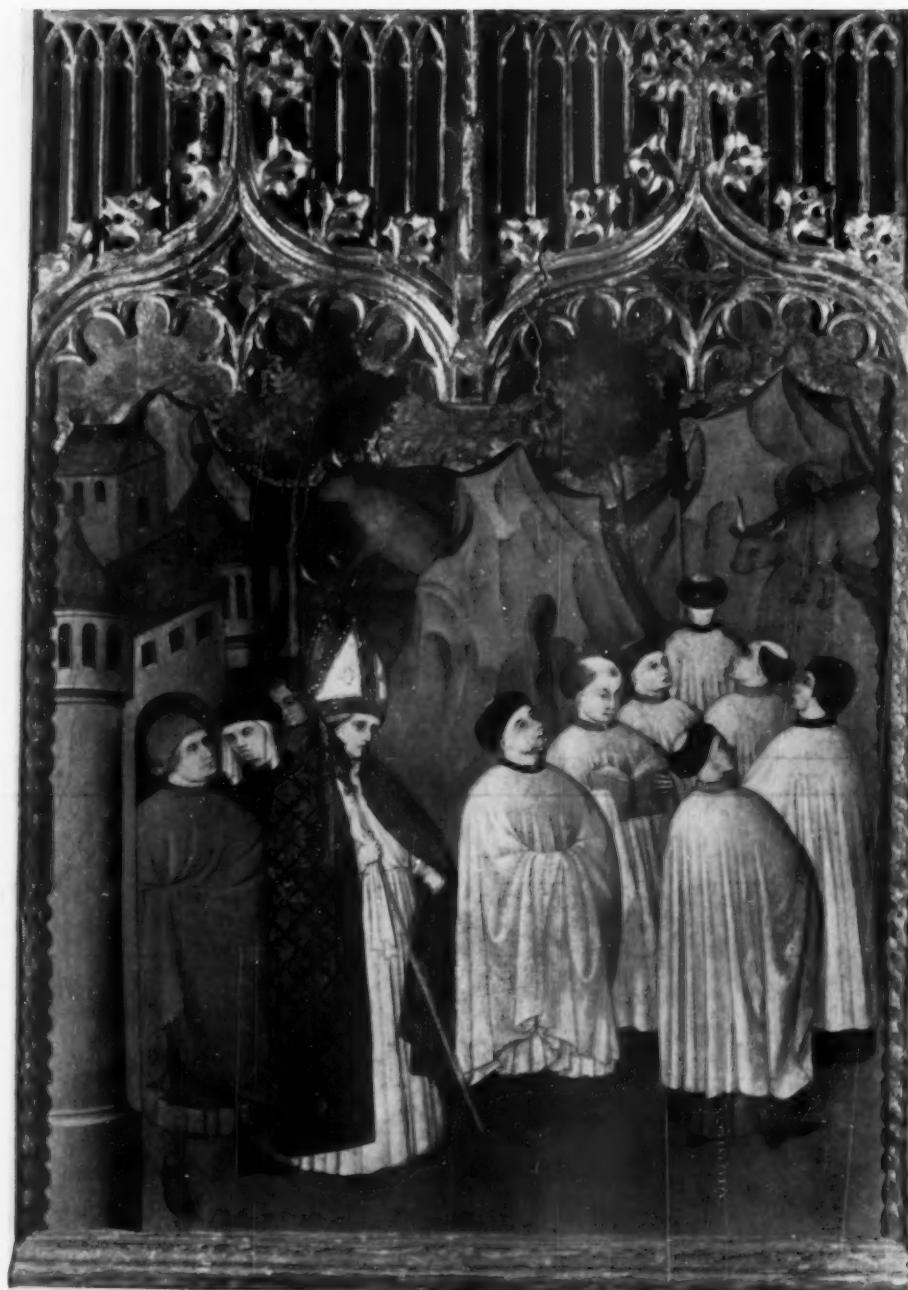
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